

Entered at Post Office, New York, as Second Class



# THE NEW YORK DRAMATIC MIRROR

VOL. LXIV., NO. 1649

NEW YORK, SATURDAY, JULY 30, 1910.

PRICE, TEN CENTS.



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JOHN DREW AND MISS DREW  
At Their Summer Home On Long Island

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

Published every Tuesday in New York. Entered as Second-Class Mail Matter.

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President  
LYMAN O. FINKE, Secretary and Treasurer

121 West Forty-Second Street, New York

Chicago Office, 48 Grand Opera House Building

Otis L. Colburn, Representative

Remittances should be made by checks, post office or express money order, or registered letter, payable to the Dramatic Mirror Company.

Registered cable address "Dramirror."

## ADVERTISEMENTS.

Twenty-five cents an issue. Quarter-Page, \$35; Half-Page, \$65; One-Page, \$125.

## SUBSCRIPTIONS.

For one year, \$4; six months, \$2. Foreign subscription, one year, \$6.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Poll Mall American Exchange, Carlton St., Regent St., and Davis' Agency, 17 Green St., Charing Cross Road, W. C. In Paris at Breissac's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

NEW YORK, JULY 30, 1910

## SPECIAL THREE MONTHS SUBSCRIPTION

The Mirror will be sent during the Summer to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

## The Usher



There is an impression that the Japanese are an emotionless race in the sense that Western peoples regard emotion. Yet a novel test proves otherwise.

The production of Little Lord Fauntleroy at the Yurakusa Theatre, Tokio, recently, was unique. The actors, who were all men, were without exception good, it is said, and in the pathetic parts, where the mother is forced to give up her child, emotion was expressed in all quarters of the house by the audience, which was nearly all Japanese, sobs being heard not only from women but from boys, while many men were moved to tears.

The translation was almost verbatim, and of colloquial style throughout. The dress of the mother and of the pretender were well enough, but the garb worn by an English Lord in the latter quarter of the nineteenth century is described as ridiculous.

The Duke of Dorincourt had a long flowing Marlinesque beard, which he caressed, and in the morning in his house he wore George III. satin knee breeches and a long cloak, somewhat of the cut of a Robin Hood mantle, also in pale satin, and a red cap and a red staff such as shepherdesses use at a fancy dress ball. Fauntleroy's wig was jet black, and the Yankee grocer had wide flapping but very short pantaloons of white duck and a cutaway coat. But all this goes to prove that the acting was particularly fine, for even with such dressing the work was so good that one forgot the garb. The child actor who took the part of the little Lord, the man who had the role of Dear-est, and the other who did the part of the profligate's wife all are said to have shown talent of a high order.

The bulletin issued at Washington showing international transactions says that during the ten months ending with April, this country imported from France alone \$5,000,000 worth of diamonds, or twice the value of the preceding year; of other precious stones nearly \$4,000,000, against \$2,000,000 last year; and other

"luxuries" have been indulged in at proportionate sum. This would be encouraging as against the cry of "hard times" if the times really were not hard.

Billboards may yet convert streets into galleries of the most esthetic art, and the public shall inhabit aisles of masterpieces. Wrapped in contemplation of the posters of the future, one may forget carking cares and let the genius of the brush smooth the wrinkles from his brow. Then, what ruins we shall make! Future explorers, venturing through the wilderness that used to be New York, will gloat over the artistic remains as those now living gloat over the Pompeian palaces.

All this is included in the comprehensive vision of the Associated Billposters and Distributors, recently in convention at Chicago. It goes to show that even if you do work with paste pots and brushes, you don't have to be too stuck up for real utility. The W. C. T. U. has entered into enthusiastic alliance with the association on its campaign to suppress all objectionable billboards. By fraternal censorship of poster printing the association has already more or less effected the moral elevation of advertisements for patent medicines and musical comedies.

St. Louis, Niagara Falls and Atlantic City regard the Associated Billposters and Distributors as *personae gratae* and want the next convention.

Meanwhile, from Portland, Ore., comes the cheering news that billboard monopolists, to prevent decapitation, have taken a clean shave. Scenting a popular demonstration that would result in seriously inconvenient legislation, they have themselves proposed an ordinance that will shear them of some of their superfluous privileges. Whether this sop will satisfy the populace remains to be seen.

Lady Constance Stewart-Richardson, who was ostracised by the titled set in London when she danced with bare legs in a music hall in that capital, is not finding the aristocracy of Paris more tolerant. The usual Paris audiences no doubt appreciatively view her performance, but the grandes dames pass her by on the other side.

American, bourgeois, ill-mannered—it is all the same thing.

Edith Milner says so, and being not only English but an English "lady novelist," she ought to know.

The particular cause for this most recent tirade is the obnoxious, not to say impious, monopoly of Oberammergau by Americans who intrude without any delicacy upon Herr Lang and the other important villagers. As the self-appointed defender of the Passion players, Miss Milner sneaks in no uncertain tone of rebuke to the nation at large. She knows that the intruders are Americans because they intrude.

Very likely she is correct; it must be admitted—with regret—that Americans do exercise little restraint.

That times have changed as to the theatre and its offerings in New England is plain.

Henry James, according to the *New York Sun*, "remembers a performance of Camille in Boston in which Armand Duval and Marguerite Gautier were deliciously referred to as 'engaged.'"

Yet Camille, with all its bald motility, is to-day as popular in rural New England cities as it is in other like sections of the country.

One or two newspapers in New York that employ reporters able to write funny stories have had some amusement at the expense of the actors who gather along Broadway these Summer days.

According to these stories, a policeman who has mastered some of the technical verbiage of the stage, has been detailed to keep the actors moving, spurring them to motion by expressions which in the theatre are well understood, but which have no place in the verbal duty of a policeman.

Between overanxious and officious policemen and chauffeurs who have developed a new order of things on public thoroughfares the pedestrian and the person of leisure find "hard going."

The actor has as great a right to the streets, in proper circumstances, as other folk, including policemen.

As the *Washington Post* well observes, "under the common law of England and of this country, the street is for the pedestrian first and for the vehicle afterward, and on the sidewalk the peaceable citizen may stand and chat with another with impunity so long as he does not interfere with the freedom of passage. It is not for the policeman to interfere. It might be well for some of these actors, if they really feel that their civil rights are infringed, to make a test case. If conditions are as described, that could be brought about easily, and a decision could be obtained that would check a practice that savors of petty and offensive tyranny. It may be heating to quarrel, but of such stuff are martyrs made."

## PERSONAL



White, N. Y. O.

**ABARBANELL.**—It is now five years since Lina Abarbanell first came to these shores from Berlin and made her first American appearance at the Irving Place Theatre. At the time the critics, who congratulated Heinrich Courier on his selection of the little Berlin soubrette, predicted unbounded success for her. Their predictions were fulfilled this past Winter when she was raised to the position of star in the musical comedy, *Madame Sherry*. Miss Abarbanell has appeared with much success and always to the pleasure of her audience in *The Student King*, *The White Chrysanthemum* and *The Love Cure*, but her permanent fame in America so far rests on her *Merry Widow*. Miss Abarbanell was the first *Widow* in the Western company, which made Chicago its headquarters, and was then transferred to the Boston company when the latter organisation was formed during the second year of *The Merry Widow*'s phenomenal success. Again in *The Love Cure*, which, however, was not a second *Merry Widow*, Miss Abarbanell won sincerely favorable criticisms, but none that quite equaled the praise of her *Merry Widow*. Madame Sherry, her present vehicle, has had a very generous run in Chicago, which she hopes will be repeated in New York when she brings this musical comedy to the New Amsterdam on Aug. 29.

**DEMPTER.**—Apprehension as to the recovery of Robert Dempster, who recently was the victim of an unfortunate accident in Milwaukee, is felt along Broadway. This well-known young leading man was filling a Summer's engagement with the Alhambra Stock company in Milwaukee, where he was making many friends. On July 10 Mr. Dempster was returning to his apartments and in the absence of the janitor undertook to handle the elevator himself. He lost control, was caught between the elevator and wall and was crushed. Latest reports of the injured man are far from satisfactory. Fears are entertained that if he recovers he will be crippled. Mr. Dempster has won a place in the theatrical world that will go unfilled if he is forced to retire. New York first welcomed him as the hero in *The Road to Yesterday*, in which he made an unusually favorable impression. His last appearance in New York was with Marguerite Clark in *The King of Cadonia* and in the one matinee performance of *The Wishing Ring*.

**SEARS.**—Zelma Sears is to support Thomas Ross in one of the important roles in *High Life in Jail*. She comes back to New York after a Summer engagement in the Elitch Stock company of Denver. This past Winter she was with Hattie Williams in *The Girl He Couldn't Leave Behind Him*. In other seasons she has been seen in *The Blue Mouse*, *Girls and The Truth*. Her work is marked by spontaneity and care.

**BENNETT.**—Richard Bennett, whom Charles Fréhman has engaged for the leading role of *The Brass Bottle*, is an actor who by steady and faithful work has won his way to prominence. During this past Summer he has been in Los Angeles in the Morocco Stock company, where he originated the principal part in Edgar Selwyn's new play, *The Country Boy*. Previously to that he achieved special success as the Rev. Mr. Lindon in *The Hypocrites*. During his stage career, which has covered nearly twenty years, his progress has been such that one may safely predict an intelligent and entertaining performance in *The Brass Bottle*.

**THOMSON.**—George Mortimer Thomson, an occasional contributor of prose and verse to this journal, has recently succeeded in procuring \$1,500,000 in London as capital for establishing a development company in the Philippine Islands. Under all the circumstances this is a record. Mr. Thomson, however, has another record of a different character in the fact that he translated the last 128 lines of Racine's *Iphigénie* in exactly 128 minutes.

# The New York Dramatic Mirror

NEW YORK, SATURDAY, JULY 30

## Not to Be Tolerated.

**M**AJOR GAYNOR is a busy man. He is the chief executive of an imperial city, whose interests are greater and more varied than those of some entire countries. He is called upon to render judgment in many matters vitally affecting millions of persons, as well as to administer the routine of his office. That he is conscientious there can be no doubt. That his viewpoint is more or less original—yet saved from dangerous suggestion by the salt of common sense—has been shown. His legal and judicial training makes him mindful of concrete and individual rights.

But does Mayor GAYNOR realize what his declaration of purpose with respect to the theatres of this city really means?

It was reported a few days ago that at the next meeting of the State Legislature Mayor GAYNOR purposed to apply for a revision of the city charter with reference to theatre licenses. That charter now places the revocation of the license of a New York theatre in the discretion and hands of a Justice of the Supreme Court. Mayor GAYNOR plans to have the power placed in his hands as the city's chief executive. He says that he believes this necessary in order to insure quick action in cases demanding quick action. He believes that as the law now stands "much time is lost in revoking licenses through the courts."

Applications for the renewal of theatre licenses in New York ultimately come before the Mayor of the city for approval. Mayor GAYNOR probably assumes that logically, then, he, or the office which he represents, should have the arbitrary power of revocation. In a recent case the Mayor refused to grant a renewal of license to a theatre at which an objectionable play was shown. The play was withdrawn, after official objection to it, and the theatre was licensed to continue with plays to which no reasonable objection could be urged.

The legitimacy of Mayor GAYNOR's action in this particular case is not now a matter for discussion. The innovation which he proposes, however, is revolutionary. The law, or the amendment to the existing law, which he plans to have enacted, virtually would set Mayor GAYNOR up as a censor of the drama in New York.

In countries in Europe that have traditions of arbitrary and despotic rule there are censors or censorships of the drama. Even in Great Britain, which, perhaps, is more nearly a "free country" to-day than these United States, that archaic authority survives. The English censor was born in the monarchical effort to stifle free speech, and strangely lives in an era of free speaking. So much for the conservatism of a government which has no valid excuse for perpetuating such an institution. The brightest and most modern minds in England have repeatedly—and even violently of late—assailed the censorship as an outlawed institution. So great was the opposition to it that Parliament less than a year ago in some measure curtailed the censor's powers. The opposition to the English censor will go on, however, until that official is thrown among the political lumber for which modern men have no use. Under the English censorship immoral plays have been seen on the London boards, while highly moral and artistic plays, for foolish reasons or for no adequate reason at all, have been interdicted. The inconsistency of the office has been monumental.

Does Mayor GAYNOR, who at times voices pregnant truths about the rights of the public, desire to establish in New York a censorship a thousand times worse than the censorship in London?

If Mayor GAYNOR really wishes to establish an intolerable censorship over the theatres of this metropolis he can find no more effective machine for it than the law which he proposes.

Mayor GAYNOR may be a safe man to intrust with the power to revoke theatre licenses at will. But is not such a power in the hands of any man repugnant and dangerous? THE MIRROR never has believed in a censorship of the stage, and never will believe in it. And it can point to the history of the drama, open to anyone who would scan it, for proof of the theory that no stage censorship is necessary or desirable in a civilized community. Good plays certainly require no censorship, and bad plays censor themselves. There are innumerable proofs that good plays are the only plays that please the great majority of the public and attain desired success, while there are relatively as many proofs that the few bad, or reprehensible,

or immoral plays projected are unsuccessful for any length of time and consequently unprofitable and of short life. There are all-sufficient laws on the statute books to stop indecent plays, and who will deny that there is ample legal machinery to insure the process?

If Mayor GAYNOR were the one man in a million—or the one man in several millions—fit to be intrusted with the power to say to the manager of any theatre in New York "Shut your doors!" and to enforce the order, the law which he proposes still would be objectionable in any city in any country that pretends to freedom. The enactment of such a law would afford a precedent that well might be viewed with fear and misgiving. It would be contrary to the principle embodied in the constitution that "all men," in manners not contrary to public policy, may enjoy life and liberty and pursue happiness according to their inclinations.

Mayor GAYNOR might not exercise so arbitrary and unprecedented a power for any ill whatever, though not even he should be clothed with it. But suppose, in the ramifications and surprising results of politics, that some less liberal citizen should be elevated to the office of Mayor of New York with such a potent instrument in his hands. What safeguard would the public—to say nothing of the thousands of men whose livelihood and enterprise and capital are bound up in the theatre—have against illogical, or eccentric, or possibly blackmailing interference with amusement and business?

If some radical "reformer" opposed to the theatre as an institution should happen to be elevated to the Mayor's office—and what may not happen in politics?—this public might see under such a law as effective a suppression of the stage by a single person as was achieved under the misnamed Commonwealth by the Puritans.

Mayor GAYNOR would better think again on this matter.

## One Kind of Journalism.

TWO OR THREE of the New York newspapers are in a state of continuous and violent hysteria over the pictures of the fight at Reno. The most violently hysterical of these papers are the *American* and the *Journal*, which are under one ownership and generally supplement each other in "movements" for the good of the "peepul."

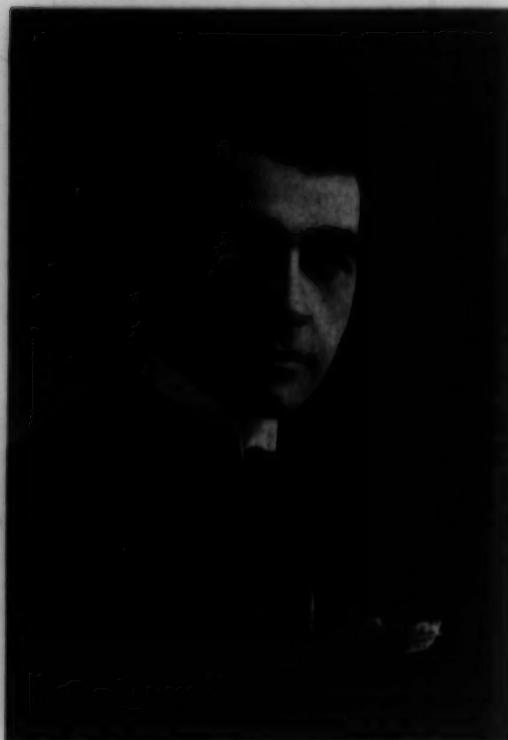
Before the fight took place, the papers which now are crying loudest against the exhibition of pictures of the contest were the most persistent in presenting all possible details of its preliminaries. All sorts of pictures—most of them less entertaining and none of them more "moral" than the fight pictures proper—accompanied by all sorts of text written by physicians and physical culturists, ex-prize fighters and plug-uglies, were daily spread before the public. And after the fight such pictures of it as these newspapers could by any possibility acquire were set forth at large upon their pages with a brutality of accompanying description that the films of the fight cannot present.

And all these illustrations and descriptions were sent broadcast by these newspapers to the general public, and no doubt were seen by women and children, "sports" and philosophers, reformers and religious persons who never would witness the pictures of the fight in theatres.

If there is anything in the details of this event that could be regarded as against public morality, these newspapers themselves had exhausted the alleged demoralizing effects thereof before the fight films were placed on view in theatres, to be witnessed by persons who are willing to pay for the privilege.

It is silly for such newspapers to try to make capital out of a subject which they themselves have already handled in all its phases. Such newspapers daily print stories and illustrations on other subjects, the effect of which upon the part of the public to which their present "protective" effort is addressed is far more injurious than any pictures of a prize fight could be were those pictures to be viewed by the mass. THE MIRROR already has pointed out the fact of the comparatively restricted showing of the fight films, which are not the common property of the motion picture theatres, but are only exhibited in the few theatres that can afford to pay for them. And all this hue and cry is merely an effort by certain newspapers to gain credit for doing something "moral," whereas their pages daily promote wickedness and immorality by other means.

## THE MATINEE GIRL



JAMESON LEE FINNEY.

LONDON.

I HAVE told you of the homesickness of Jameson Lee Finney. The imminent closing of *The Dawn of a To-morrow* will leave him free to catch a steamer for New York. How may English players who are successful on Broadway get homesick?

"It's nice to be at home everywhere."

This was Ada Dwyer's answer to my question, "Are you enjoying London?" Miss Dwyer expressed the cosmopolitan view. Having played in every town in the United States, throughout Australia and in London, and never having received an adverse criticism anywhere, Miss Dwyer looks amiably upon the world and all its parts.

She might have answered, "Yes, I am enjoying London furiously," for they like her here as much as she does them. She is doing that hard work which they call, "Going about" in London. She is invited to Mayfair, to literary and artistic Bohemia and to week ends in the idyllic old regions round about the Great City. She is a frequent guest at the Dickens' home.

The stream of ostrich feathers, which her whining speech, "I wish I had an ostrich feather," set flowing in the channel of gifts to her while she was playing in *The Dawn of a To-morrow* in New York continues. Mrs. Otis Skinner was one of the donors in New York. A Park Lane duchess contributed a three-foot black plume funeral as those that draped the late King's bier.

Miss Dwyer, when the play closes July 23, will take her 16-year-old daughter Lorna to school at Folkestone, and return to New York for rehearsals of Paul Armstrong's "Purple" play. London, over-squeamish, I should say, about its dialect, praises Miss Dwyer most for the correctness of her cockney dialect. Miss Dwyer's success in dialect part is due in part to the gift of an ear sensitive to intonations. Such an ear is a gift, rather than an accomplishment. But it is one which she has supplemented by much study of languages. When she was engaged to play a part requiring a Spaniard's broken English in *The Last Stroke*, she studied Spanish for six months at the Berlin school. Her part in the Armstrong play, a good one, and moreover, a big one, it is promised, will make a draft upon her dialectic gift.

They call the play which Hervieu named *Know Thyself*, *Glass Houses* at the Duke of York's. The new name bestowed by the new play's foster father in England is not better than that given by its original parent in France. Particularly since the play ends with the line, "I didn't know myself," (Arthur Bouclier), and "Who does?" (Violet Van Brough).

The play is of the smartly written, closely knit French sort, but unpleasant, and sets one wondering once more whether if there were no seventh commandment there would be any French drama.

If a vote were taken to-day for the most popular of the younger leading women in Great Britain Marie Lohr would probably receive the highest vote. She is with Cyril Maude in *Tantalizing Tommy*, the play which, adapted by Michael Morton, ran briefly in New York under another title, *The Richest Girl*, as I recall it, with Marie Doro as star. Failing in New

York, it has succeeded in London, in part no doubt because new humor has been injected into it. Mr. Maude makes it a shrieking farce, his own part of the lover of *Tantalizing Tommy* becoming the star role and Tommy herself taking the place of a leading woman, fascinating but still only a leading woman. Miss Lohr is of the long, slim, straight-lined English type of beauty, with forget-me-not eyes and strawberry cheeks, seen oftener outside of London than in it. Dramatic intelligence and considerable comedy have brought her such recognition that she is soon to become a star.

They parted regretfully at the Theatre Royal, Haymarket, with *The Blue Bird*, Maeterlinck's symbol play, adapted to both childish and grown-up minds, concerning the long world search and heart search for happiness. In this play, which has run for 250 nights in London, the remote Maeterlinck has descended from cloudland and come as close to the every-day being as does Barry. *The Blue Bird* will be revived, probably for a Christmas pantomime. Meanwhile Miss Phyllida Terson, who, having dropped her curious surname, formed of a syllable each of her father, Fred Terry, and her mother, Julia Neilson's name, has adopted the far better stage name, Miss Neilson-Terry, will appear in the new *Priscilla Runs Away*, in a stellar role, the Princess.

"Who are the three leading American actresses?" an Englishwoman asked me between acts of *Glass Houses*. I answered as you would have done, good reader, but I returned with an English application of the same question, to which she made reply, "Ellen Terry, and after her Lena Ashwell and Irene Vanburgh neck and neck for popularity."

One hundred intelligent-faced, smartly-frocked, free-stepping women marched behind the banner of the Actresses' Equal Franchise League in the 10,000-women parade at the Votes for Women demonstration. Three personal pennants bearing the names of Ellen Terry, Mrs. Kendal and Madeline Lucette Ryley fluttered above the heads of the players who want a vote, among whom trudged on their three-mile walk through a lane of half cheering, half jeering humanity, Gertrude Elliott, Edith Craig, Lena Ashwell, Decima Moore, Eva Moore, Alice Crawford and Sybil Ruskin. Miss Ellen Terry cheered the procession from the top of a bus. Yvette Guilbert cabled, "I am with you in head and heart, though not on my feet."

If Cecilia Loftus chose a coat of arms the most fitting would be a representation of her own graceful person erect with her foot on the bowed British neck. Her motto might well be, "I conquer all I see on British soil."

London loves its Cissy Loftus, though it does not profess to understand her. "What a strange little ghost woman it is!" an English woman of title said of her. "I went behind the scenes to tell her how great an artist we all think she is. She came into her dressing room after giving her wonderful impersonation of Sarah Bernhardt, a little, limp, gray rag with big, sad eyes, whimpering like a little child in its nursery. I want my tea, I want my tea, and although her dressing room was crowded with admiring friends all using superlative adjectives about her work, she scarcely smiled and spoke not a word. We admire her. We love her. But we don't understand her. She is to us The Little Stranger, the Woman of Mystery."

London in social mood admires May Buckley and offers cordial predictions of her in the title role of *The Little Damoisel*. It reminds us that Miss Buckley resembles its Miss May Blaney, who was the English Little Damoisel.

Concerning resemblances, Miss Hilda Trevyan is the English Frances Starr, and Martin Harvey in his romantic roles of which *The Breed of Tresham* is his favorite, and if the overwhelming joy of his audience on the first night of the revival of that play at the Lyceum is a criterion, is also London's favorite role, is much like our Otis Skinner.

*The Speckled Band*, Conan Doyle's new play, at the Adelphi, would have delighted the late Clyde Fitch. For it begins with a coroner's inquest, giving the audience a greater shock than Mr. Fitch's disposition of the wardrobe of the deceased in *The Climbers*. And startling as the dark scene of *The Climbers* is, the final act in which the villain is strangled to death by a snake in the presence of the villain's intended victim. H. H. Stainbury plays the long pale gentleman of the many disguises and the cocaine habit whom we associate with William Gillette.

Marguerite St. John flitted through London on a visit to her father, and left with friends before going to Paris for the Grand Prix, the message: "The best part I ever played, and my favorite, is that of mother of Major Wood and Stanley Wood." Miss St. John's son will be in the cast of *The Country Boy* next season. Miss Major Wood became the bride of John Gleason, a young broker, last Spring. Miss St. John says she can't "realize" the role of a mother-in-law.

They've coined a new word in the Tight Little Island. It covers our convenient "bluffing." We need *swank* & *swill* *possess*(I .. si *acquisition* and *loss* *result*) ou it is sufficient to say that she is "swanking."

The pretender of any sort may now be set down as a "swank."

THE MATINEE GIRL.

### A RISING YOUNG ACTRESS.



Photo Barony, N. Y.

During Mrs. Fiske's recent engagement in San Francisco there was a lively local interest in the appearance of Merle Maddern, who is a native of that city, and who is appearing as Dina in *Pillars of Society* and Lady Jane Crawley in *Becky Sharp*. Miss Maddern, who is a cousin of Mrs. Fiske, has had a brief stage career that gives promise of important future achievements. Her first appearance was made in San Francisco in December, 1908, in a production of *The Importance of Being Earnest*, by the Independent Stage Society. Later, for experience, she played small parts, both with local companies and visiting stars. Joining Mrs. Fiske's company in 1907, she played in *Tess of the D'Urbervilles* and *Leah Kleschka*, and then originated a part in *The Unbroken Road* with Bertha Kalich. She was in the original production of *Salvation Nell*, and later appeared as Alicia Pond, one of the slangy society girls in *The Bridge*. During the past season she appeared in *Hannale*, *The Green Cockatoo* and *Pillars of Society*. Recalling the remarkable progress made under Fiske auspices by Emily Stevens, another cousin of Mrs. Fiske, who has come forward as a leading actress of grace and power, it will be interesting to watch Miss Maddern's development.

### ETIQUETTE AT THE THEATRE.

#### Handy Hints for Those That Don't Know.

If your comrade pokes you in the ribs at every joke in the play thank him politely and say that you like to be massaged after dinner.

If an actor isn't speaking loudly enough for you to hear, immediately start a conversation with a neighbor so he won't feel lonesome.

If a man insists on going out between acts, arrange your feet so he will trip over them as he passes you. Perhaps that will teach him.

If you happen to be acquainted with any of the cast tell every one about it. This will give the hearers a personal interest in the play.

If the shirt waist of the lady in front of you isn't buttoned run your finger up and down her backbone. This will probably attract her attention to the error in her make-up.

If the boy, in passing a glass of water to you between the acts, spills it over the shirt front of the gentleman next you, tell the gentleman not to mind, because you really weren't thirsty anyway.

If some one comes to sit in the seat where you have placed your hat, remove the hat without a word. If he is a gentleman your haughty silence will make him feel the impertinence of his intrusion; if she is a lady nothing will have any effect.

If a comedian pauses for your approval, laugh audibly. Otherwise, he may think you don't like the play.

If the theatre suddenly bursts into flame assure your neighbors that there is no danger so long as they remain in the building. This will avert a panic.

If a man steps on the train of your dress in the aisle hand him a transfer ticket and wait for him to get off. THE LADY FROM WEST PHILADELPHIA.

### POTS OF PORTER BEHIND THE ROCKS.

Harry Furniss, writing in the *Strand*, says: I recollect being annoyed by a scene in grand opera representing the seashore. The rocks were most inartistic placed at regular intervals, like the hoops on a croquet lawn. It was a Balfe opera, in which the heroine dies of thirst, and I was informed that as a certain prima donna who sang this dry part could not get through the great effort without refreshment, she rolled over stage rocks, behind which were placed pots of porter at frequent intervals, at each of which she had a pull as she turned over in supposed anguish.

## THE NEW THEATRE'S STATUS

DIRECTOR AMES PLEASED WITH THE RESULTS OF THE FIRST SEASON.

The Blue Bird to Be the First Production Next Season—A Discussion of College Courses in Playwriting—The Value of Dramatic Criticism—Return to the Anti-Bellum Stock System Foreseen.



MERCEAU, BOSTON, MASS.

WINTROP AMES

One of the busiest men in the New York theatre world is Wintrop Ames, director of the New Theatre. At present Mr. Ames and his assistants are busy arranging the details of the New Theatre's second season, which will be conducted on the same lines as last season. The only departure in policy will be the omission of grand opera performances. The repertoire of the company will include ten plays. The season will open about the middle of September with Maeterlinck's *The Blue Bird*.

"The Blue Bird has had a tremendous success in London and Russia," said Mr. Ames, "and we hope that this success will be repeated here. So much has been said about the appeal of *The Blue Bird* to children that the impression has gained credence that the play is for children. It is spectacular, employs many children, and the characters are children. In these respects the play will delight children, but the poetry, the philosophy and the real essence of the story will escape them, just as the real satire in *Peter Pan* escaped them. Though *Peter Pan* was one of the biggest successes of the decade, it failed to please many adults because they were blind to its real meaning. You know in every brain there is a blind spot; it may be a blindness for color, which is the most commonly known, or it may be a blindness in understanding the subtlety of meanings. For that reason *Peter Pan* seemed childish and silly to the poetry blind. *The Blue Bird* in the same way will be thought by many to be worthless beyond its spectacular value. There is, however, a deep meaning in *The Blue Bird*, which is the real *raison d'être* of the play. Children will enjoy it—yes, for the reasons I have already given—but it is not essentially a child's play."

"Who is going to play in it?" asked *The Mirror* representative. "Are you going to employ children?"

"About forty children will be employed," answered Mr. Ames, "but the real cast will be made up of adult actors. Marguerite Clark is to have one of the leading roles, that of Mytil. In London the leading roles were entrusted to children, but in Russia, as will be the case in America, grown actors assumed the different roles."

"What other productions do you expect to make?"

"It is as yet too early to make any definite announcements," said Mr. Ames, "but we shall make eleven other productions. By the nature of our policy one-third of them must be classical productions."

Mr. Ames then explained that by "classical" he meant plays which had been accepted as standard for more than one hundred years.

"You intend, then, to produce other standard works besides Shakespeare's?" asked *THE MIRROR* man.

"Yes, that is our intention," was the reply. "We shall produce suitable plays, as we did in the case of Sheridan's *The School for Scandal*, but where outside of Shakespeare shall we look? Of course we could go to other languages and select works of their classic authors, but we want our productions in English, and not in English translations either."

"Do you intend to give new authors and new players a chance?"

"Most certainly," answered Mr. Ames. "Like all producing managers we are looking for new material."

"Now, Mr. Ames," interrupted the reporter, "don't say that all producing managers are looking for new material from new authors. If that were the case once in a while these big producers, who have long been in the theatrical game, would have found a worthy author. Only a certain few managers are bold enough to take the leap with a new author—the others usually rely on the name of a successful author. The latter are merely merchants and take no risks. They wait till others have brought forward a new name and then snap him up."

"But there are so few really good plays written," said Mr. Ames. "Of the large number read for us last year only a very, very few showed the least signs of dramatic instinct. Thousands of persons are writing plays without knowing the technique of the drama."

"Do you think that dramatic courses in the colleges are a good thing and will help to supply the demand for good plays?"

*THE MIRROR* man knew that Mr. Ames is a graduate of Harvard, one of the few colleges at present offering a dramatic course, and the college from which was graduated Edward Sheldon, author of *Salvation Nell* and *The Nigger*, which was produced at the New Theatre. There has been so much scoffing by outsiders at Professor Baker's course in the technique of the drama that it seemed timely to learn the attitude toward this course that a Harvard graduate of theatrical experience, both in selecting and producing plays, holds.

"Such a course is of value," said Mr. Ames, "in that it will inspire, if nothing more, an appreciation of the drama. It will at least furnish intelligent theatregoers."

"But it seems to me that the small body of men who pursue such college courses in the drama would make no appreciable difference in the great body of theatregoers."

"It does make a difference," was the reply; "it certainly furnishes an ingredient which will grow. Again, it will give a man with the dramatic instinct a chance to study. It will develop this instinct. The path to successful playwriting is long and arduous. It requires much diligent study, and this study and practice writing can be got from such a course. Mind, I don't say that every man who takes such a course will become a successful playwright. Not at all. Unless a person has a natural tendency toward dramatic writing he cannot be a successful playwright. I have called it dramatic instinct, this tendency. Others who cannot write plays may become dramatic critics."

"What do you think of dramatic criticism?"

"Now, I must be on my guard," said Mr. Ames. "You want to get me into a discussion with the critics."

"Not at all. I simply want to find out whether you consider them necessary."

"Yes, I do."

"If they didn't exist would the managers ask for them?"

"Yes, not only are they useful to managers for advertising purposes, but they furnish theatregoers with sufficient information to make a selection of what they want to see."

"How can a person make a selection when three papers will say a play is excellent and three others will condemn it?"

"From experience you will select your critic. Each critic has his following. Minds differ. Still, a group of minds will be found to think about the same. Select that critic whose tastes, likes and dislikes correspond the nearest to yours. You can do that by seeing a play, reading the criticisms and then selecting for future aid the critic who, it seems to you, expresses most nearly your impressions of the play." A charitable explanation of the widely differing criticisms one finds in the New York papers the morning after the opening of a new play.

The highest service that a college course in the drama does for the theatre, according to Mr. Ames, is the recognition that it gives to the art of playwriting. If the colleges, which stand for the highest development of the mental powers and for the highest appreciation of art, select the drama for special treatment, they compel others to recognize dramatic writing as an allied art in literature. Mr. Ames thinks that the art of dramatic writing is far more difficult of acquisition and a greater achievement than the other forms of literature, such as the novel.

In answer to the question whether the New Theatre had any intention of trying to discover new talent, Mr. Ames replied that such an idea was of prime importance in the policy of the New Theatre. During the past year many young persons were employed in the different productions. They were not heard from right away, which had given the impression that the New Theatre was not using raw recruits, because their training had not been sufficiently long. Mr. Ames has a notion—somewhat visionary at present—of establishing a school of acting in connection with the theatre. Such a school in connection with a stock company would be pre-eminently practical.

A repertoire company like that at the New Theatre is not a new institution, Mr. Ames points out. It is simply a return to the form of organization prevalent fifty years ago. The idea of traveling companies succeeded the stock company idea because of the greater monetary return of the former. To-day the easy means of travel makes the traveling companies possible. Such companies are also more profitable. A manager wishes to make as much money out of a play as possible. He finds a permanent high-class stock company of many players, who appear only four or five times a week, less profitable than an organization which plays the same piece with the same players eight times a week for a whole season. Hence, the demise of the permanent stock companies which existed in every city fifty years ago. Lester Wallack's stock company in New York, Mrs. John Drew's com-

pany in Philadelphia and the Boston Museum company in Boston were notable surviving examples of the old-time stock idea.

The New Theatre, says Mr. Ames, is just now becoming understood. It is not a mere fad, as its great success has proved; neither is it a stock organization which plays old plays. It offers new plays with a carefully selected cast in each play. It has the advantage of being able to keep in its repertoire plays which do not make an immediate success, but which are worthy and will ultimately succeed. If a play which is presented night after night does not make an immediate appeal it must be taken off after two or three weeks. The repertoire system makes it possible to substitute other plays with an occasional performance of the unlucky piece. In time the latter may achieve success.

The players also like the repertoire idea. It gives them an opportunity to appear in different parts during the season, an opportunity wholly lacking in the one play a season method. The New Theatre repertoire scheme lacks the killing daily matinees and evening performances of the few present day stock organizations. The players are kept fresh and eager.

The New Theatre is an example of the Continental theatres. In Germany each town has its permanent theatrical organization. In France the same is true. It is true that Rejane, Hadling and Bernhardt, at the close of their Paris season, travel much as did the New Theatre company at the close of its season.

This tour of the New Theatre company was most successful. In every city visited both press and public were enthusiastic in praise. Several of the cities, notably Pittsburgh, were influenced to agitate the formation of such a local company. Mr. Ames believes that such local organizations are coming. The traveling companies draw recruits from stock companies, and when these recruits are all drawn what is left? Then must stock companies be revived. Next season a similar tour of the New Theatre company will be made during the months of April and May. The tour will last twelve weeks, and will embrace in the order named Boston, Washington, Philadelphia, Pittsburgh, Cincinnati, St. Louis, Kansas City, Chicago, Indianapolis, Detroit, Buffalo, Syracuse and Albany.

### NEW GERMAN TAX ON THEATRES.

Berlin managers are protesting against a new tax on theatres in that city, to go into effect in the autumn. A like tax is levied in other German cities, but for less amounts.

All sorts of amusements will be subject to the tax. The tax is to take the form of an impost on tickets, or a fixed sum a square meter of space.

In the former case 1 cent is to be paid on tickets priced from 5 to 12 cents, another cent being added for each further 12 cents until beyond 72 cents, when 2 cents on every 25 will be levied.

The tax a square meter begins at 72 cents and increases 50 cents for each additional 100 square meters. Exclusively scientific lectures and entertainments for school children for charitable purposes are to be exempted, but the tax will fall heavily on that Berlin specialty the cabaret, which gives concerts that begin about midnight and close at 4 a.m., for they will have to pay \$7.50 for each performance.

Theatre directors and other interested parties claim that the Berlin theatres are mostly in a bad way, and already have to compete with the tax free and subsidized State theatres. The new tax will expose them to fresh competition, inasmuch as some of the best theatres are just outside the jurisdiction of the Berlin municipality and will therefore escape the tax.

It appears that a motion picture show taking \$600 a night will pay only \$2.50 tax, whereas a theatre which has much heavier expenses will have to pay \$600 tax on the same takings. The tax is opposed all the more because a recent discussion showed that Berlin theatre prices are now too high for the public pocket.

### GRIFFIN COMING HOME.

In a letter to *THE MIRROR* dated at Bournemouth, England, July 9, Gerald Griffin says: "Will you kindly notify an anxious public that I sail for New York by the Oceanic July 27? I arrived in London from Port Said July 4, the day Jeffries lost the 'independence' we had held so long. I don't know how many letters of mine *THE MIRROR* has published, but one of them has certainly raised a row. It was copied in the *Evening Star*—an article about American variety artists who are on the 'touch.' Gee, how they did pitch into me! But it's true just the same. I am having a fine time. Bournemouth is celebrating her centenary and the Cowes regatta next week, to say nothing of Herbert Sleeth's vaudeville sketch, The Deputy Sheriff, which is the funniest (unintentionally) thing ever perpetrated on the public."

### THE ADVANTAGES OF INDIAN BIRTH.

The civilizing of the Red Man goes on apace. Thirty-nine Indians from the Pine Ridge Reservation recently experienced the emotions arising from being stranded on foreign soil. Fortunately when Earl B. Gandy, of Earl's Court, London, engaged these wards of Uncle Sam for his Wild West show in Europe, he was obliged by law to deposit at Washington a bond sufficient to cover return passage and wages for the term of contract. Consequently, Frank Goings, the Indian in charge of this party, had only to cable to the Great White Father for aid, so his comrades return to Pine Ridge without serious inconvenience to any one except Mr. Gandy.

### HARDY HONORED.

Thomas Hardy is the late George Meredith's successor to the Order of Merit. He was invested on July 19 with his new honor.



William Morris in His Car With Mabel Mordant, Adele Oswald and Marguerite Snow.

## What the Public Wants

"There they go now." The Leading Man, stopping before a window, waved his hand comprehensively toward the street below.

The Cub Reporter in the corner looked up quickly, blank surprise on his face. The Rising Young Author turned more slowly and interrogatively from the pages in his hand.

"Sometimes when I see them floating by in shoals, I wonder what would make them come in, instead of just glancing our way." The actor was leaning on the window sill, looking concentratedly at the Cub Reporter as if he expected an answer.

"Is it a riddle?" asked the youth; then with commendable care of his English, "Whom do you mean?"

The Leading Man smiled. "The public," he sighed. "Who but the public? What will make them come in?"

"It pays to advertise," said the Reporter, sagely.

"Advertise!" broke in the Press Agent. "We advertise in every paper in the city, cover four miles of billboards with our posters, and run an electric sign in seventeen colors that is the wonder of the town. Advertisement won't do it all; you've got to get a reputation for acting."

"Before you can act," said the actor, "you've got to have a play with some ginger in it."

The Rising Author twitched the glasses from his nose. "It's not ginger; it's an inner truthfulness or consistency. There must rise a central shaft to which all strands of the play must be tied, so you can't pull out any of them without ruining the whole fabric."

"Like Shakespeare," said the actor, drily. "You can't successfully cut any scenes there without spoiling the whole business."

"The play as a unit," continued the Author, unperturbed, "must impress the audience as veracious. The conclusion must be logically deducible from the premises."

"Whatever that means," interrupted the Press Agent. "You're too high in the clouds for ordinary mortals." He vanished through the doorway.

"It's a matter of principles rather than rules," suggested the Cub Reporter, as the Author stared disapprovingly after the retreating critic. The Reporter, fresh from college, vaguely remembered some such dictum from the classroom.

"But that doesn't help construct a specific play. We must have rules." The Leading Man assumed an irritated air.

"Find them then," said the Author, icily. "You will be rendering a service to my profession."

"We'll do the way the patriarchs did in the Bible," remarked the star; "leave the question to the first person that crosses the threshold."

"Agreed." The playwright crossed his knees.

Hardly had he spoken when the Office Boy led the Blasé Theatregoer into the room. The Author burst into a laugh as he looked at the star. Without an instant's hesitation, however, the actor stopped the boy.

"In your opinion, what makes a play successful?" he asked.

The Office Boy looked from one to another. "Quit your kiddin'," he said, uneasily.

"You're wrong," said the Leading Man, indulgently. "This is a very serious question. On your answer may hang a fortune for us all. What do people like about plays?"

The boy shifted from foot to foot. "Something new, I guess," he finally answered.

"Spoken like a philosopher." The Leading Man's voice rang approvingly, and the boy beamed as he departed.

"But wrong again, nevertheless," laughed the Blasé Theatregoer. "They want the same old thing. The newest devices in swimming tanks and airships won't compare with Eliza crossing the ice, although she has

crossed it Summer and Winter for half a century."

The Theatrical Manager hastened in. "What are you all sitting in convention for? You look as solemn as if you were saving the nation."

"On the contrary, we're only saving you," explained the jaded frequenter of theatres. "We are investigating the mystery you are trying to penetrate. We are discussing what the public wants on the stage."

"Bless you, that's no mystery," laughed the Manager. "I found out long ago. The public doesn't know what it wants. It only knows what it doesn't want. And now, if you're through talking about it, I want this room because I'm soon going to find out whether the public likes the taste of three dishes I'm going to serve next week."

### THE ROLLING STONE AND THE ROVING BEE.

Friends of Joe Girard tell this story on that enterprising amusement manager. Like nearly all men connected with entertaining the public, he has had his ups and downs. One Summer after a particularly disastrous season he journeyed out into the country to solicit a loan from an aged aunt whose affection for him was such that she could not refuse him, but who was constantly beseeching him to quit the life of a showman and settle down to some steady employment.

"Ah, Joe," she declared, with a sigh, as she handed him the money he desired, "it's the rolling stone that gathers no moss."

During the following season Joe cleared up a lot of money and in the Spring he made his good old aunt another visit, repaying her the sum borrowed and giving her a generous bonus and a silk dress by way of interest.

"Ah, Joe," she said, meditatively fingering the bills he had handed to her, "it's the roving bee that gathers the honey."

### MANAGER AND ACTOR.

"Satisfaction with theatrical services involves questions of taste, fancy and judgment which the employer alone can determine."

This was in part an opinion which was handed down by the Appellate Court in Chicago on July 14, affirming the decision of the Municipal Court in a suit brought by Nat and Sol Fields, actors, against T. W. Dinkins, a New York theatrical manager, against whom suit for \$1,900 was filed by the Fields for breach of contract.

After making several tours of different cities the Fields were discharged after they had played a week's engagement in Chicago. Suit was begun for breach of contract which resulted in a verdict in favor of the defendant.

### OF INTEREST TO PLAYWRIGHTS.

Theodore Burt Sayre, play reader for Charles Frohman, has made some observations upon the 1,200 plays he reads each year. To get by him, a play must have first a story of deep interest brought to a logical climax. Then it must be developed with technical skill, with due attention to grouping of characters. Finally it must be clean and sane and tell a love story.



Moffett Studio, Chicago.

BESSIE MCCOY.

Bessie McCoy has danced her way into stardom. The following gained by the little dancer during the past few seasons in *The Spring Chicken* and *The Three Twins* has decided Charles Dillingham to place her at the head of his company in *The Echo*. When this musical play opens at the Globe Theatre this Fall Miss McCoy will experience that most exquisite of theatrical delights—the delight of seeing her name in electric lights over a Broadway theatre.

## NEWS OF LONDON THEATRES

NUMEROUS FAILURES AND FEW SUCCESSES OF SPRING AND SUMMER.

A Dismal Record—Lena Ashwell's Patronage of the Drama—Oscar Asche a Fabulous Winner in Australia—New Plays from Novels—The Search for New Stage Material—American Managers in London.



OSCAR ASCHE.

(Special Correspondence of THE MIRROR.)

LONDON, July 16.—The record of the theatrical season in London is not a cheering vista, dotted as it is by numerous white stones each bearing a memorial inscription to this or that failure. Nor does it seem to have been a case of the survival of the fittest, for while many excellent productions were put under the sod, their places were filled by revivals of plays not a bit more worthy of recognition. Charles Frohman's repertory suffered with the rest. H. B. Irving's *Jekyll and Hyde*, *Judge Not*, and Robert Macaire stayed only until The Lyons Mail pulled back into the station. Failure of *The O'Flynn*, Justin McCarthy's new work, sent Sir Herbert Tree out on the road sooner than he wished. The Beecham operatic season is said to have been accompanied by a deficit of £20,000. The Scarlet Pimpernel was put back in the lower bed to cover the dried stalk of Fred Terry's latest production. Don Cesar de Basan, as played by Lewis Waller, was not a successful financier, whatever other estimable qualities he may have had. The Whip at Drury Lane did not snap so cheerily in the Spring as it did in the Fall before. Martin Harvey at the Lyceum had perhaps the saddest lot of all. For years he has looked forward to the time when he might produce *Richard III*. The event has proved that the greatest pleasure is in the anticipation, for the British public would have none of him, and he had to fall back upon *The Only Way*. Just what has so affected the complexion of affairs expert diagnosticians may explain; perhaps a supply that exceeds the demand has drugged the market. At any rate, it is a dismal list.

The Spring successes are numerically fewer: three musical comedies, *Our Miss Gibbs*, *The Arcadians* and *The Islanders*; George Alexander's revival of Oscar Wilde's *The Importance of Being Earnest*; Maeterlinck's *The Blue Bird*. While one cannot scoff at the list for its triviality, neither can he point to it as a sane and permanent expression of British taste in matters theatrical. Pretty as it is in spots, scintillating as it is in other spots, and artistic as it is in still other spots, the brief catalogue is far from one's utmost desire.

Lena Ashwell's latest scheme should reanimate a good many mute, inglorious Miltons unless fame has lost its charm for the brotherhood of the pen. At Harrogate, where her provincial tour opens, she has consented to produce a play written by a local playwright and chosen by a local committee. It must not require more than half an hour, nor call for more than six characters. If the plan proves successful in operation, she will repeat her offer to other towns where she stays a week. Miss Ashwell displays commendable courage in posing as the patron of the rustic muse. Her evident optimism should silence some of the croakers.

Fabulous tales are afloat concerning Oscar Asche's financial successes in Australia. It seems that an actor is not without credit in his native land. At any rate, it should give to any properly constructed person a pleasurable thrill of a very special variety to hear the plaudits of his own people: that is what is happening to Oscar Asche in this Australian tour.

Of the making of plays from novels there is no end.

*Spies of the Kaiser*, a novel by William Le Queux, has fallen a prey to Sydney Blow and Douglas Hoare. It is to be noted that the dramatic title is not so specific as the book: the play is called *Spies of the* Just what the value of a dash may be in a title is difficult to conjecture. At a random choice, one would rather have it in the play. If there is anything in a name, however, the play should move with some speed.

The search for new stage material continues on both sides of the Atlantic evidently. One music hall in the city has announced only foreign attractions, so London doesn't have to travel in order to get foreign atmosphere. It usually happens that Mahomet and the mountain patch up some sort of compromise in order to get together. William A. Brady, the American manager, is acting as Mahomet's agent. He evidently doesn't put any faith in the old-fashioned commercial adage about a cat in a bag, for he bought the American rights to *The Balkan Princess* and *The Naked Truth* before he had seen either play. His confidence in British opinion is so flattering as to disconcert the conscientious.

Two other American managers, exuding the spirit of the *entente cordiale*, have stepped upon our island. Mr. Whitney and Mr. Sire are vending their wares, *The Chocolate Soldier* and *The Rejuvenation of Aunt Mary*. In the light of their unequivocally complimentary speeches concerning British theatrical taste, it is to be hoped that the public will not upset this prejudice by repudiating the plays these gentlemen offer. May Robson, who plays Aunt Mary, has the advantage of tradition. In Perry's Theatre, where she makes her bow on Aug. 22, an American company in an American play, Mrs. Wiggs of the Cabbage Patch, began its highly successful London run.

William A. Brady, besides *The Chocolate Soldier*, which he seems in no hurry to bring out, will stage *Baby Mine* in September. Mrs. Brady (Grace George) will play the leading part.

At an elaborate supper and dance in the Savoy Hotel, Fannie Ward assembled a party, many of whom are widely known in theatrical circles. The affair is said to have been quite juvenile in its gayety and abandon. Ethel Levy and Billy Doyle frolicked through a dance devised for the occasion, and a band of negro minstrels dispensed burat cork melody for the entertainment of guests. Among those present were: Sir Thomas Lipton, Lloyd George, Sir Charles Allen, Sir Thomas Dewar, State Senator Shaw of Massachusetts, and others prominent on both sides of the ocean.

Autumn announcements are now being made. Sir Herbert Tree's revival of *King Henry VIII*, at His Majesty's on Sept. 1, is attracting the most attention. A week later Arthur Collins produces at the Drury Lane Theatre a new novel drama by Cecil Raleigh and Henry Hamilton who have dramatized the Dreadnought and the Cowes Regatta. Irene Vanbrugh in *A Bolt from the Blue* at the Duke of York's Theatre is announced for about the same time. This is Cosmo Hamilton's adapted translation of *Les Costumes des Epinettes*. Another French play, *La Rencontre*, by Pierre Berthon, will be played by Evelyn Millard on Aug. 31 at the New Theatre. At Wyndham's Theatre Gerald du Maurier will produce *Nobody's Daughter*, a new play by George Paston (Miss E. M. Symonds). Marie Lohr, under the management of Charles Frohman and Arthur Chudleigh, will open the Comedy Theatre in September. Later she will have a play by Sir Arthur Wing Pinero. In September at the Playhouse Hubert Henry Davies will appear in a four-act comedy by Cyril Maude. Late in the same month George Edwardes produces *The Quaker Girl* by James T. Tanner and Lionel Monckton. Mrs. Monckton (Gertie Millar) will play a leading role. Frederick Fenn and E. W. Hornung are collaborating on a four-act detective play for the Autumn season. Not a bad list, is it?

JASPER.

### A PATHETIC CASE.

The recent death in London of Madame Senia was the climax to a life of success and misfortune. From popularity and affluence she fell into obscurity and poverty, through no fault of her own. Queen Victoria and King Edward, when he was Prince of Wales, witnessed her performances with keen appreciation. In addition to tight-rope walking, she became an expert on the trapeze, and one of her tricks was hanging by her teeth and revolving from a lofty trapeze. It was while performing this feat at the Westminster Aquarium that she met with an accident. The man who assisted her lost his nerve at the critical moment and gave the rope a jerk. Madame Senia was hanging from the underside of the rope, and the jerk caused her teeth to give way, and she fell into the net. She had the presence of mind while in the net to thrust her dislocated teeth back into their sockets, but they were rendered useless for her performance. After this she took to training dogs. She made large sums of money and lost all she made. She became so reduced that she was compelled to give performances with her dogs in the streets.

### STATE OF THE KAISER'S THEATRES.

The German Kaiser recently demanded an increase in his civil list in his capacity as King of Prussia. The demand involved the statement that "the Court theatres alone in Berlin, Kassel, Hanover and Wiesbaden, including payment of pensions, entail an annual expenditure of two and three-quarter million marks (more than \$600,000), which exceeds seventeen per cent. of the entire crown rental." As of these only the theatres in Berlin and Wiesbaden produce much revenue, this expenditure is quite out of proportion to the results obtained, and a further increase of \$375,000 is proposed. The royal theatres find lively competition among the privately owned theatres, yet the royal theatres no doubt tend to develop talent.

### A GREAT CATCH.



Above is a snapshot of a catch of small mouth black bass which Albert Mullin and W. T. Clark landed one day recently in one hour's time. There were thirty-two of them, and their combined weight was eighty-nine pounds. This is a sample of the good fishing in Hayden Lake, Skowhegan, Maine. There are quite a number of professional people at Skowhegan. Several of them own cottages, while others are buying lots and preparing to build. Among them there are Colin Campbell, Elwood Cromwell, Charles Brown, John McKnight, Ray Walburn, Fred Boone and Mrs. Boone, Blanche Crosier, Jean Adair, Addie Gleason and mother, Miss Huntley, W. T. Clark, Mrs. Clark and daughter.

### TEN YEARS AGO.

Viola Allen gave her 600th performance of *Glory Quayle* in *The Christian* in Chicago. During the same year she presented, for the first time on any stage, *In the Palace of the King*.

Maurice Barrymore, with the sock and buskin laid aside, made his debut as an elocutionist at Keith and Proctor's Fifth Avenue Theatre. It was said of Mr. Barrymore's appearance: "Should he take the notion to abandon the footlights he would be sure of success on the Y. M. C. A. circuit."

Jules Murray, manager of Neil Burgess in *The County Fair*, stated that the receipts for the first ten performances were \$12,412 in spite of the hot weather.

Galveston and other Texas points were visited by a hurricane that caused appalling loss of life and property. Actors and managers responded nobly to the appeal for aid and benefits were immediately arranged for.

The special car of the Duncan Clark Female Minstrel company was wrecked at Mounds, Ill. Of the sixteen people on board nine were killed outright.

### THEATRE PARTY FOR MISS BURT.

The Hungry Club gave a large theatre party last Wednesday night at Keith and Proctor's Fifth Avenue in honor of its member, Laura Burt, who was playing there. The club took three entire rows of the orchestra, and after Miss Burt and Henry B. Stanford had finished their charming little playlet, The Order of the Bath, Mattie Sheridan, president of the Hungry Club, followed them on the stage as they took their fifth curtain call and presented Miss Burt with a gigantic laurel wreath tied with the Hungry Club colors. It was Miss Sheridan's first appearance on the vaudeville stage, but she won great applause from the entire audience as well as from her comrades. In her little speech she said that Mr. Stanford got no wreath because he was not a member of the Hungry Club, but she hoped that Miss Burt would give him at least one little leaf from hers. This Miss Burt did before saying some graceful words of thanks. She and Mr. Stanford are to fulfill on Aug. 14 the invitation they last Winter extended to the Hungry Club for a picnic at the Stanford country home on Staten Island.

### CONDITIONS IN SAN FRANCISCO.

"I believe that I am safe in saying that it has been many a year since dramatic entertainment has suffered such a stagnation as is now prevalent in this city," writes A. T. Barnett, *The Mirror* correspondent in San Francisco. "The only reason to be given no doubt is the tightness of the money market and the general prevalence of hard times. There are two dramatic houses now offering entertainment, the Columbia and the Alcazar. The others are dark, hoping for an early opening with very attractive entertainment. While there is an extreme scarcity of legitimate performances, there is an overabundance of ten, twenty and thirty cent houses, together with the vaudeville and nickelodeon class of entertainment. There is no doubt in my mind but that this form of amusement has tended to injure the higher class of dramatic performances. It is wonderful to see these houses, the price of admission to which is very small, nightly crowded with those who had heretofore been willing to go to the higher priced places of amusement."

### "LITTLE TICH" HONORED.

The French Ministry of Public Instruction has conferred the order of *Les Palmes Academiques*, instituted by Napoleon in 1808, upon "Little Tich," the English singer of music hall ditties. As this order is one conferred upon "literary men, scientists and all who advance education," this diminutive performer must have impressed Paris beyond conventional amusing achievement.

## THE STAGE IN HOLLAND

AN INTERESTING CHRONICLE OF THE DUTCH THEATRE  
BY "THE MIRROR" CORRESPONDENT.

The Speenhoff Season—Popularity and Versatility of the Poet-Singer—Project for a Dutch Actors' Home—An Actor's Blindness Inspired the Movement—New Graduates of the Dramatic Conservatory

J. H. SPEENHOFF.

(Special Correspondence of *The Mirror*.)

ROTTERDAM, July 18.—The Speenhoff season at the Tivoli Theatre, announced in my last letter, has been an unequivocal success. It has lasted four weeks, tomorrow being the last night, and during that time, despite recurring warm spells and despite the undeniable fact that the months of June and July are looked upon as the time for closed theatres, night after night the house has been fairly filled, while on many of the easier evenings the acme so desired by all managers of "standing room only" was almost reached. The artistic side of the question has been no less cheering, particularly with regard to some of the programmes presented. As I have already mentioned in former letters, the entertainments were to be of the "cabaret" order in a refined groove, rather, say, of the so famous German Reed style, and the programmes were to consist of one-act sketches, recitations and songs. Besides the poet-singer and his wife, the artists engaged were Mesdames Elias Mauhs and Duymaer Van Twist and Messrs. Van Der Lught Melsert and Dommeishuisen, all younger members of the Grand Theatre company of this city, who in this way utilized their summer vacation. As these young artists naturally must be ready for Manager Van Eysden's call in August, Mr. Speenhoff had ordered his operations with a view to a complete reorganization in that month for the Fall and Winter campaign. To prepare for forthcoming events, additional engagements were made during these past weeks, such as Mesdames De Vries en De Jong and Messrs. Musch, Brilman and Faassen. Some of the sketches given are from other pens than the facile one of the poet-singer, but the majority, and to speak frankly, those that have met with reader acceptance from the public, are his work. They are delicate bits of sentiment, with a touch of true nature and a reflection of the many moods and impressions that sway and influence the human mind. One of the prettiest was *The Foot* (*De Voet*), a comedietta or sketch for three persons and, forsooth, a fitting specimen of Speenhoff's versatile literary talent. It needs careful handling and finished acting, to both of which requirements full justice was done by Miss Duymaer Van Twist and Cor Van Der Lught Melsert, his impersonation indeed being specially artistic and full of easy power and restrained intention. In the farcical tribe, Bo-peep (*Kiekeboe*), Miss Mauhs was most winsome, Cor Van Der Lught Melsert carelessly dashing and debonair, and C. Dommeishuisen very effective and painstaking.

*The Jealous Wife*, well interpreted by Mr. and Mrs. Speenhoff, is a sketch in the true sense of the word, but a pointed and telling one, to boot. Lays and ditties composed by the poet-singer, which have made his name popular wherever a word of Dutch is spoken, formed several of the numbers of each programme, being sung sometimes to the accompaniment of the guitar by the composer or again with piano accompaniment. These lays are for the masses, with local allu-

sions and coloring, but many of them take a serious and sentimental tone, and though couched in a popular form, they could be made applicable to other scenes and situations. There is a wealth of humor and pathos, both, in the words and in the music, more than sufficient to guarantee their success in other lands and to insure the author-composer's reputation on any stage. The organization goes to the different watering places, where performances will be given, the most extended stay being of course Scheveningen. For the reorganization in August preparations are being made for a review, also written by Mr. Speenhoff, while for the not too distant future a projected tour through South Africa is spoken of.

A movement is on foot among the prominent members of the profession for the founding of an actors' home, an institution sorely needed. There is a benevolent society entitled "Apollo," a sort of Dutch "Elks," which gives a yearly performance for the purpose of dealing out annuities on a very reduced scale to the needy, invalid, or aged members of the profession, but the resources of the society being extremely limited, its operations are as a consequence of an equally restricted character. Articles without number have appeared in *Het Toneel* (The Stage), the official organ of the Dutch Stage Association, but till now matters have remained at a standstill. The case of an unfortunate actor, Louis Van Westerhoven, who has been struck by total blindness and is thereby deprived of his livelihood, has furnished a new incentive to the movement, and has shown the desirability—rather say the imperative necessity of such a home. A monster benefit was organized in Amsterdam for the blind actor and goodly receipts were handed in to the committee of the occasion, but the sum does not answer the purpose; at least it is not large enough to insure him any degree of comfort for his declining years. By a home the painful question would be solved at once and in a suitable manner.

The annual graduating exercises of the Dramatic Conservatory will take place shortly in Amsterdam. Promises are given of a couple of talented graduates, so that we may hope to see some new and pleasing reinforcements in the theatrical ranks next season.

A. J. G.

### MABEL HITE'S IMPRESSIONS.

Liebler's Youngest Star Returns from Europe and Expresses Her Delight in Being Back.

Mabel Hite, the young character actress whom the Lieblers raised to a stellar position in *A Certain Party* last season, confided a few of her impressions of London and Paris to a *MIRRO* representative last week. Miss Hite, on account of ill health, closed her season prematurely this Spring, and with her parents, Mr. and Mrs. Edward Hite, and her husband, Michael Donlin, the well-known ex-ball player, sailed for Europe. They had intended to make a tour of England, Ireland, France, Germany and Italy, but on account of Miss Hite's continued ill health they returned earlier than they had expected. She is suffering from an eye affection which necessitates the wearing of colored glasses. She expects to be sufficiently recovered to begin her second season in *A Certain Party* in September. The play will open out of town, probably in Atlantic City, after which it will come to the Comedy Theatre in New York.

Miss Hite, surrounded by mamma, papa and "hubby," received *MIRRO* man very cordially. She is a young woman, still in the first half of the twenties, but even younger in manner. There is nothing theatrical about the ingenuous Miss Hite. She preferred infinitely more to talk about the Parisian and London styles in dressmaking and millinery than about the theatres, and preferred, when *MIRRO* man insisted that she talk shop, to devote her attention to other players than to herself.

"In London we saw *The Balkan Princess*. It is having an immense success, and it will have a similar success on this side, we are sure," said Miss Hite. "We understand it is to be produced here. To me it is even better than *The Dollar Princess*.

"James Blakeley, an English comedian, who was in New York with *The Girls of Gotthenberg*, has the leading role, and he is screamingly funny. I laughed myself ill the night I saw it.

"At the Drury Lane we saw the great spectacular farce, *The Whip*. There are no prominent players in the cast, though they are all excellent in their roles. In fact, I don't think it could be done better. If it is brought here I should advise the retention of the present cast for the American production. I am sure none of our American actors could do the thing, for it is very English.

"The big hits in vaudeville are being made by Americans. Two American boys, Bob Adams and Bob Alden, who bill themselves as *The Two Boba*, are almost riots at the Tivoli. Originally they were engaged for one week, but their success was such that the manager of the Tivoli has held them over for eleven weeks longer. They sing negro and comic songs and perform on the piano.

"At the Alhambra Ethel Levey has it all her own way. She is singing American songs, including 'Yankee Rag' and 'Pride of the Prairie, Mary.' They are going big. The English are craving for our songs. Consequently all we heard ground out on the street organs and whistled were songs with which we were familiar.

"No, we didn't see any American acts, plays or players in Paris. We did see Anna Held driving through the Bois de Boulogne. We went to see a number of French revues, but didn't get much enjoyment from them. However, we did learn a great deal about the swindling methods in vogue in the Parisian theatres. There are as many as three different persons, after you have paid your good money, more than one would pay in America, to get inside, that expect tips. There is the programme woman, the female usher and the woman who opens the door to your seats, for the spectators are shut in their seats. When I entered a Parisian

theatre for the first time I took ten programmes, thinking to send some of them to friends, but I hadn't gone far before I was overtaken by an usher and money was demanded for them."

"Did you pay for them?"  
"Of course I did. Like all the Americans, we were spotted as such and had to pay for it. Really, they think we haven't any brains. An American can't get a satisfactory breakfast for less than \$5. We found that out after one or two meals. One night we were amused in a restaurant to see an American about sixty years old at a table with a young Frenchwoman in extreme attire. Piled before him was as much as \$60 worth of fruit—fruit is very expensive in Paris. I was sure that he didn't know the value of his order. I could only whisper to myself, 'Even Americans can be fooled in Paris.' When his bill came how he must have looked!"

Miss Hite then drifted to a discussion of Parisian styles. Her comments were amusing even to a mere man.

"They may say that Parisian women are the best dressed women in the world, but I disagree. Their styles are extreme. I think you see more real style on Broadway than you do in Paris. Of course, we get our ideas from Paris, but the Americanized version is a whole lot different from the French originals. The Parisian women are wearing costumes now in which they can hardly walk. They have to hop. American women will not wear such costumes. They will modify them to a prettier effect. And such feet!"

Miss Hite looked around for something with which to compare them. Suddenly she glanced at her husband, and said, "Why, Mr. Donlin's shoes would be too small for them."

Mr. Donlin extended his feet to strengthen the impression of hugeness which Miss Hite wished to convey.

"The shoe store windows were of much interest to us," added Mr. Donlin, "because the shoes were so large."

"When I went along the street," continued Miss Hite, "I found people looking at my feet as if they were deformed. The women also use too much make-up. They are as painted as we are on the stage."

It was in Paris that Miss Hite decided, on account of trouble with her eyes, that she had better return home. They had hoped to go to the Passion Play at Oberammergau.

"We are even more disappointed than ever that we were unable to see the Passion Play," said Miss Hite, "since several young priests who had just been ordained in Rome and were returning to America on our boat, told us that the church authorities in Rome were seriously considering the abolition of the Passion Play at Oberammergau because of the profane (as distinguished from sacred) features which were creeping in." Of her play, her managers and her company, Miss Hite spoke in the most glowing terms.

"I no longer dress in eccentric costume. Mr. Tyser spares no expense to make my engagement pleasant, and my company, particularly John T. Kelly and Amy Ames, give me the best support possible." Miss Hite spoke enthusiastically. "In *A Certain Party* I sing, dance and cry. I have written a song entitled 'I Wonder,' which is to be published next month and which I shall use in my own play."

Miss Hite, in addition to writing songs, is also a magazine writer, her latest contribution being an article in *The Green Room* on clothes and their value in suggesting character. The lasting impression of the young player is that she is an unaffected, approachable young woman, with the democratic bearing of the true American girl.

### BERNHARDT'S DAUGHTER-IN-LAW DEAD.

Madame Maurice Bernhardt, daughter-in-law of Sarah Bernhardt, died recently in Paris. Her mother was Louise de Mohr, a famous actress, a favorite of King Victor Emmanuel. Madame Bernhardt's maiden name was Princesse Therese Jablonowska. She was a step-daughter of Lucien Bonaparte.

# GOSSIP & ACTORS MANAGERS & EVENTS

The contra-tenor, Richard J. José, will open his second season in his successful comedy drama, *Silver Threads*, early in September in Kansas City. The production will be entirely new. Additions to the antique furniture which was so much admired last season will be made. The cast will remain practically the same. The company includes Richard J. José, sole proprietor; Fred C. Cutler, manager; Joseph Lane, business manager; W. D. Stone, stage director; Louise Kent, Sara Lewis, Edith M. Cooke, Leslie Stowe, John A. Meiser, Herbert Cavanagh, Harry Archer and Mort Weinsteine.

Carrie Reynolds is enjoying a month's stay in the Catskill Mountains at Shandaken, N. Y.

Col. John T. Macauley of Macauley's Theatre, Louisville, Ky., is in the city.

Kitty Mason, from the London Gaiety Theatre, who is to appear in Our Miss Gibbs at the Knickerbocker, has arrived in this country.

Zelma Rawlston, the musical comedy star, has returned from a year's sojourn in England.

Rose Melville, of Sis Hopkins fame, has purchased property in Los Angeles, Cal., and will build a \$25,000 home. Miss Melville is now in South Bend, Ind.

A. E. Frost, of the Billposters' Association, was a speaker at the sixth annual convention of the Associated Advertising Clubs of America in Omaha, Neb., July 18.

Anna Stannard, formerly of Augustine Daly's stock company, who of late has been appearing in London as a drawing room entertainer, gave the second act of Medea at a benefit in London for the Actors' Church Union. Miss Stannard hails from St. Louis and is the wife of John Robbins, of Birmingham, England.

A reader of THE MIRROR has called attention to a mistake which occurred in the issue of July 16 and which stated that Stanley C. Muschamp, Jr., chorus director of the Philadelphia Operatic Society, had died. The word died should have read was married. The reader suggests that Mr. Muschamp possibly does think he is in heaven. However, he and his bride are now making a prolonged honeymoon tour of Europe.

Al. Fields and Dave Lewis, who recently produced *Don't Lie to Your Wife*, will begin rehearsals immediately of a new and original musical comedy entitled *We Won't Go Home Until Morning*, by Aaron Hoffman, with lyrics by Will A. Heelam and music by Seymour Firth. It will come to Broadway early in the coming season.

The Show Girl opens Aug. 21. The company is organizing in Chicago, under the direction of Doc Gardner.

Rose Cameron, at present with the Flora De Voss company, will appear in Just a Woman's Way next season.

Marie Redfield has joined The Missouri Girl.

Dorothy Vaughan, who took Elizabeth Murray's role in Madame Sherry at the Colonial in Chicago, will continue with the company for the remainder of the season.

The Chicago Press Club will have an outdoor carnival at Forest Park, Chicago, on Thursday, Aug. 4, or on the next day in case of rain. The management of the park has supplied the club with 20,000 tickets for the occasion, and "big doings" are announced by the Entertainment Committee.

Dustin Farnum has been motoring through Europe. He returned on the Adriatic on July 21 to stay at his home in Buckport, Me., until he goes on tour in Cameo Kirby. Also returning on the Adriatic were Ernest Schelling, a Chicago pianist, and Mrs. Schelling.

Ina Claire will have a part in Richard Carle's new musical comedy, *Jumping Jupiter*, which opens in Chicago Aug. 7.

The Coburn Players are appearing in open air productions at Columbia University this week by arrangement with the department of English. Last night they presented *As You Like It*. The evening repertoire for the rest of the week is *Romeo and Juliet*, *The Canterbury Pilgrim*, *Electra of Euripides*, *Much Ado About Nothing*. There is no performance on Thursday. *Twelfth Night* is billed for the Saturday matinee. All the devices of

lighting and music are used to add charm to the plays.

Next season H. E. Newell, of the musical team of Newell and Niblo, long known in vaudeville on both sides of the ocean, will go out as business-manager of one of the Rowland and Gaekell dramatic companies, while Mrs. Newell (Miss Niblo), owing to ill health, will remain at their home in Chicago for a few months. The team have just closed twenty-five weeks of the S. and C. Circuit.

Owing to an operation, in London, Cicie Loftus has had to cancel all engagements.

Louis Leon Hall, former leading man in the Corse Payton company, will play the leading role with that company in St. Elmo next week.

Gus Hill will star Harry Fields in *The Shoemaker*, a comedy in three acts and five scenes. The run opens in Boston.

Wallace Sackett, of New York, will pilot the tour of B. C. Whitney's production of *A Broken Idol* to the Pacific Coast the coming season, opening in Chicago on Aug. 14.

Wanita Wallace, of Taylorville, Ill., has signed a contract with B. M. Garfield, manager of *The Girl That's All the Candy*, for the season of 1910-11, and will appear in the title role. She will go to Buffalo, N. Y., Aug. 18 to begin rehearsals. Miss Wallace played the juvenile lead last season in *The Irish Senator*. Wade Reamey, of Taylorville, has signed with the Grace Cameron company for the season of 1910-11, and will begin rehearsals at Chicago in August.

James S. Kitts, while playing an engagement at the Savoy Airdome Theatre, St. Louis, fell down a flight of stairs leading to the stage and broke two bones in his right forearm. He is now resting at 4 West Ontario Street, Chicago.

Dudley Arthur has been re-engaged by Delamater and Norris to play Ravonne in the Eastern Beverly company.

Thomas M. Gibbons, who has been resident manager at the Broad Street Theatre, Pittston, Pa., has been transferred to Scranton and will take charge about Aug. 15.

Hugh Swayne has been engaged by the Francis Morey Dramatic Exchange, Inc., and will have charge of the engraving department.

The Eastern company in Sis Perkins opened in South Haven, Mich., July 18. C. Jay Smith is sole owner of the production. In the company are Mabel Starr, Thelma Ramon, Helen North, Billy Stanford, H. A. Budde, George Lovel, Harry Wells, and Sam Shively. Edward Kadou is manager, E. S. Canby is business-manager, James Connelly is stage-manager, E. Gunmeyer has charge of the music, and Fred Duke is property man.

An uninvited flood of diminutive size but of wet quality descended from a collapsed water tank on the roof of the West End Theatre in West 125th Street on July 18. The electric wiring of the theatre was injured, the orchestra pit was turned into a swimming pool, and an adjacent apartment house was inundated. The real loss was not so great as the annoyance.

Valeska Suratt and William Gould are announced for a repertoire of songs at the Victoria Theatre, beginning Aug. 1.

Richard Bennett, English comedian from the Vaudeville Theatre, London, will play the principal part in the American production of F. Anstey's *The Brass Bottles*. Edwin Stevens will play the Genie.

Louis Roth, an animal trainer, disappeared from his home in Jersey City on July 2. His wife, to whom he was married in a cage with a lion, has asked aid of the police in finding him.

Henrietta Helkvist, a fire diver at Hillside Park, Belleville, N. J., was severely burned on July 19. The oil on top of the water caught fire from her own flaming dress as she dived into the tank, so that she rose to the surface in a pool of flames. She was rescued with some difficulty.

Membership of sororities and dramatic casts at Barnard depends upon scholarship. Consequently many girls are at-

tending Summer school to remove deficiencies before the Fall.

The Shuberts will produce *The Family* on Broadway the coming season. This is the first play by Robert H. Davis, editor of the Munsey publications and writer of short stories. It has already been presented by Henry Miller out of town.

The leading role of *The Wife Tamara*, which Henry W. Savage will produce early in August at Atlantic City, is in the hands of Jeanette Lowrie. It will come to New York late in the season.

A Reminiscent Ragtime Revue appeared in the New York Roof-Garden on July 19. It is a patchwork of past favorites.

Madlyn Marshall and William Black will support Harry Kelly in *Deacon Flood*.

The Cheater company has an outing nearly every Sunday. Louis Mann and his wife entertained first. Mathilde Cotterly invited them to her country home in New Jersey last Sunday. Emily Ann Wellman will be the next hostess.

Bert Leslie, the American comedian, will play in the English company to present Our Miss Gibbs at the Knickerbocker after *The Arcadians*.

Floyd-Jones Youngs has returned to the city after closing his Summer home, "The Maple Cottage," at Islip, L. I., to begin this season's work.

By arrangement with William Morris, George Lachwood will appear at the American Music Hall in October. He is a favorite at Drury Lane Theatre, and was seen in New York at the American and Plaza last season.

Polaire returns to Paris immediately after the close of her engagement at Hammerstein's Roof Garden. Werba and Leuscher have postponed her American tour till later in the season.

At Kearney, Neb., the fourth annual Chautauqua is now under way and is drawing good crowds. Talent better than heretofore, and looks like it would be a financial success.

Earl Poulett, who married Sylvia Lilian Story, a Gaiety girl, has arrived in this country. His title was for a while disputed by an organ grinder.

Miss Patsy will appear shortly in New York. Besides Gertrude Quinlan, the cast includes Dorothy Tenant, Florence Nash, Maude Earle, Nellie Malcolm, Jennie Lamont, Annie Buckley, Irene Bright, Pauline Winters, Myrtle Wellington and Hazel Tupper.

The Merry Widow, which opened at Atlantic City last night, has a cast made up of members of the three companies that played in New York, Boston and Chicago. It includes Mabel Wilber, Charles Meakins, Robert E. Graham, Harold Blake, Fred Frear, Charles W. Kaufman, F. J. McCarthy, Ivy Scott, F. F. McGinn, Harry Burgess, Grace Lindsey, Leona Brant, Minnie Olson, J. F. Whelan, Edward Cahill, Viola Napp and Cynthia Perot.

Mabel Acker will play Emma Brooks in *Paid in Full* this season.

Christie MacDonald sailed on the *Lusitania* on July 20 to study under Madame Adini Millist at Pourville, France. On her return she will be starred by Werba and Leuscher.

Sol Solomon, the diminutive comedian who resigned from *High Life in Jail*, has since been engaged by Delamater and Norris for *My Cinderella Girl*.

Leonora Bradley on July 8 at Brookline, N. H., presented Nevada at a benefit by amateurs in that place. She directed and arranged this production in detail, and from all accounts it was in every way a decided success.

The engagement is announced of Eva Lenie, of Walton-on-Thames, England, to Jerome D. Kern, song writer and vice-president of a publishing company. Mr. Kern's best known songs are *Meet Me at Twilight* and *How'd You Like to Spoon with Me?*

A woman known variously as Mrs. Don L. Seymour of Chicago, Mrs. R. L. Porter of Denver and San Francisco, and Mrs. Ralph Stanning of New York, was arrested on July 20 in Pittsburgh. She is a clever swindler. Her latest scheme is to extract money in advance for val-

uable moving picture films. She left \$800 worth of useless contracts in Chicago.

Adelaide, the dancer who is appearing in *The Barnyard Romeo* and in *Up and Down Broadway*, has purchased from a Baltimore jeweler a necklace of 225 pearls and 149 diamonds that once belonged to Cassie Chadwick, the swindler.

Francis Hendricks, a young American pianist, and Helga Katinka Ronne, daughter of Emil Ronne, formerly of Philadelphia, were married secretly in London July 5. It was a runaway match.

Justina Wayne has been engaged by Delamater and Norris for five years. She will play Beverly in the principal cities of the East again next season, supported by the same company as last, and the following season will be starred by a dramatization of a certain novel by a popular author.

B. F. Lamkin, Minnesotan correspondent in Kirksville, Mo., has been spending a short vacation in St. Louis. He was met at the station by William H. Borton, recording secretary of Grand Lodge No. 5, of the Theatrical Mechanical Association. Mr. Lamkin was initiated into the order July 19.

Christie MacDonald and Stella Hammerstein were passengers on the *Lusitania*, which sailed July 20.

A degree of divorce was granted to Mrs. Sarah Maynard from her husband, Edwin F. Maynard, in the Supreme Court on July 22.

W. W. Aulick, general press representative for the Liebiers, has resumed his work after a six weeks' vacation at his Summer home at York Beach, Me.

The team of Langdon and Silvers has separated and Anna Silvers will hereafter do a single act.

Galway Herbert returned from St. Louis, Mo., last week, and has been re-engaged by Cohan and Harris for *The Girl in Waiting*, which opens Aug. 15.

J. H. Lewis has been re-engaged for the part of Baron Dangloss in the Southern Graustark company, and Fred McGuirk for the part of Harry Anguish in the Eastern Graustark company.

Frank E. Morse will close his bungalow in Meredith, N. H., on Lake Winnipesaukee, July 30, and will leave immediately for Falls City, Neb. He will proceed to Beatrice, Neb., on Aug. 8, and bill that town for the opening date of the Grace Cameron company, on Aug. 15, in C. H. Kerr's latest play, *Nancy*, a musical comedy. The tour will take them to California and the Northwest, covering a long season.

Bryant's Famous Minstrels, after playing some choice park time, reopen for the Western tour about Sept. 10.

May Stewart and her mother, Mrs. Sylvester, are spending the Summer in Colorado. Miss Stewart's past season was for thirty-nine weeks on one-night stands. She traveled nearly twenty-eight thousand miles. She opens the coming season the latter part of August under the management of J. E. Cline, who has directed her tours for the past five years.

Adams and Mack, the comedy magic team, have been spending the month of July at their cottage at Old Orchard Beach, Me. They will be in Old Orchard till the middle of September, when they will begin their season's tour.

Leland Quinn, who for the past year has been assistant to Nat Springold, press representative for William Morris, Inc., has accepted a position with Gerrit Fort, passenger traffic manager of the Union Pacific R. R., Omaha, Neb. Mr. Quinn is not new to the railroad business, having had five years' experience in that line.

Mary Pavey, for the past three seasons leading woman of Keith's Stock company, Portland, Me., has resigned to take a much needed vacation, which she will spend at Winthrop Beach, Mass., and Atlantic City. She will then go to New York where she will begin negotiations for next season.

Sanford Dodge's season in repertoires will open in August. His company will include Adele Nickerson, Louis Lytton, Tyler Kent, L. Andrew Castle, Theodore Boston, Marion Morse, Clara Goodale, Leonard Hunt, Fred Wilkins and Charles Wells. R. A. Johnson will act as advance man.

# PLAYS OF THE WEEK

## CASINO—UP AND DOWN BROADWAY.

Burlesque review book in two acts and eleven scenes by Edgar Smith, music by Jean Schwartz, lyrics by William Jerome, staged by William J. Wilson, July 18. (The Shuberts, managers.)

### IMMORTALS.

Momus	Eddie Foy
Apollo	George Anderson
Crato	Martin Brown
Nabob	Harry Macdonough, Jr.
Venus	Ernest Hare
Tantalus	Vida Whitmore
Thalia	Phyllis Gordon
Utopia	Mae Dealy
Urania	Jessica Worth
Dionysus	Marguerite St. Clair
Minerva	Sylvia Clarke
Neptune	Peggy Merritt
Mercury	Emma Carus

### MORTALS.

Pumpkin	Frederick Powell
Pygmalion	James B. Carson
Miss Elyte	Harry Macdonough, Jr.
Mr. Hookem	Hans Robert
Mr. Snark	Ricca Allen
Mr. Lumpkin	May Donohue
Mr. Frits	Annie Wheaton
Miss Bumfkin	Eva Williams
Miss Bill	Hans Robert
Miss McGee	Robert Milliken
Miss Minx	Robert Milliken
Miss Casey	Ernest Hare
Mr. Hi	Henry Holt
Mr. Gum	Gene Foxcroft
Miss Garcon	Harry Macdonough, Jr.
Mr. Umpire	Robert Milliken
Misses Lubington	Harold Robe
Miss Marlborough	Ray Dodge
Miss Shopleigh	Gloria Pierce
Miss Skirkat	Mae Dealy
Miss Tux	Marie Flood
Entertainers at the Cafe d'Loebster	Melissa Ten Eyke
Irving Berlin and Ted Snyder	
Special Dance Feature	
Adelaide and J. J. Hughes	

The only splash to disturb the mid-summer placidity of the theatrical pool was the opening of Up and Down Broadway at the Casino on Monday, July 18. Eddie Foy and Emma Carus took the stage before a large crowd of delighted spectators. The event, which assumed somewhat the air of a family reunion, made the occasion for a vast deal of friendly applause and easy merriment. As every one came with the plain intention of being amused, the evening's entertainment affected the audience much as the woollen underwear affected the persons of whom Eddie Foy spoke: it tickled him to death. Not only was the audience in a flatteringly receptive mood; the singers, mindful that it is more pleasant to give than to receive, were most charitable with encores.

Apollo and his brother highbrows on Mount Parnassus, having undertaken to reform the theatrical taste of Broadway, were untiring in their industry. Not content with sending their recalcitrant visitors to execute this commission, the whole galaxy of muses followed Momus to his New York boarding house to spur him to his duty. At the Polo Grounds, in the Cafe d'Loebster, in Chinatown, and in the Tabloid Opera House, one after another of the reformers was won by the charms of the American metropolis, until even Melpomene, the tragic muse, succumbed. Thereupon, the eight muses returned to Parnassus to do a little house cleaning in its classic groves.

Up and Down Broadway is staged lavishly as far as scenery, costumes and numbers are concerned. Ten different scenes whirled holocephatically across the field of vision without any intimation of a link to the manager's ingenuity. Apparently, he might have kept on for ten more scenes as easily as not. Certainly the exigencies of plot would not have hindered him. The story is constructed on the analogy of the modern sectional bookshelf; each section is complete in itself, although it permits indefinite extension. This episodic architecture, knowing no dramatic canons, eludes all criticism, favorable and otherwise. That the narrative moves like a kangaroo is not to its discredit; we have rather grown to like that style of dramatic locomotion on Broadway.

For pure beauty of setting, the scenes on Mount Parnassus—pronounced with the o's as broad as the merriest widow, if you please—lead the parade. The blue of the Aegean—its color betrays it beyond possibility of a doubt—smiles through the foliage from the background with the force of twenty centuries of sun. Monday concentrated into ten minutes. Alone, Tadema himself could not have evolved a more idyllic picture of Greek life than unfolds itself on Parnassus. The gentlemen vie with the ladies

in abbreviating their raiment at each extremity and in reducing the remnants to a negligible flimsiness.

Mrs. Shark's boarding house is a free burlesque of The Passing of the Third Floor Back. The boarders, bored to the verge of extinction by the moral platitudes of the Third Floor Back, demand his removal from the house. As a result, Momus throws off his sanctimonious disguise and plays the game with all the abandon of his nature. Eva Williams, in the role of the little slavey, does some of the cleverest work in this scene, taking advantage of obvious opportunities.

For garish effect, the interior of the cafe must satisfy the most riotous taste in color and motion. The Spanish Fandango Rag, by Vida Whitmore, Martin Brown, and Hans Robert, is exceeded in fervidness only by the Dope Fiend by Melissa Ten Eyke and Martin Brown in the Chinatown scene.

After the Greeks arrive on Broadway, the evening is devoted to loosely strung vaudeville numbers. Berlin and Snyder in Italian Love and Oh, That Beautiful Rag! aroused unextinguishable enthusiasm. The special dance number of Adelaide and J. J. Hughes was encored again and again. They were the most nimbly graceful of the evening, although Mr. Diamond was just as popular in a different style.

Probably the real song hit of Up and Down Broadway is "Come Down to Earth," sung by George Anderson and Phyllis Gordon. It is easily the most melodious song of the programme, and is well exploited by the singers. Miss Gordon has a particularly smooth voice, fitted for such music. Another favorite is "The Pretty Little Girl Inside," whose attractiveness was enhanced by the accompanying dance by Martin Brown and Vida Whitmore.

Every song that Emma Carus sang was worth listening to, whether because of the song or the singer is difficult to decide. "Mary Ann," perhaps on account of its characteristic delivery, met the greatest approval. Miss Carus is blessed with such a pleasant personality that her audiences can hardly fail to respond to her smile. One always likes to see her advance to the footlights.

Eddie Foy, the chief comedian of the whole affair, is the perennial Eddie Foy that we have known so long. From his entrance in the first scene, the houseful followed him with ecstatic hilarity. Any one who can make people laugh is an indispensable member of society, and Eddie Foy is one of them. The atrocious puns in his first song, the absurd flight on the modern Pegasus, the resurrection of Kelly, and the painting of the lily were all executed in the Foy style that the public has long since stamped with approval.

Up and Down Broadway leaves one with the vivid impression that he has had a good time, but with a very confused notion of what it was all about.

### AT OTHER PLAYHOUSES.

ACADEMY OF MUSIC.—Corse Payton's Stock company continues with its successful Summer run. Last week the following appeared in the cast of Brewster's Millions: Claude Payton, William A. Mortimer, George Storrs Fisher, Arthur Morris, Daniel J. Hamilton, Frank Armstrong, Frank McMunn, Everett Murray, Charles H. Greer, Joseph W. Girard, Albert O. Warburg, William Holden, Joseph Miller, Richard Vanderbilt, Gerald Stanley, Dolph Ryan, D. Shantz Campbell, Joseph Bradley, Robert Evans, Edwin Clark, Robert Brown, Samuel Moss, Ethel Milton, Emily Wendell, Grace Fox, Mrs. Charlotte Wade Daniel, Mabelle Estelle, and Lillian Stewart. Miss Phillips was not in the cast. This week, St. Elmo.

ASTOR.—Seven Days amuses a large crowd every night. There are no signs of its decline in favor.

LYRIC.—The Cheater cheats nobody who expects an evening of enjoyment without superfluous intellectual effort. Louis Mann heads the cast.

NEW AMSTERDAM.—Girlies continue their lively antics under Frederic Thompson's management. Joseph Cawthorn and Maude Raymond are featured in the performance.

JARDIN DE PARIS.—Ziegfeld's song review-staged by Julian Mitchell, is kept up-to-date by frequent additions and

subtractions. It continues to dissipate care for large numbers.

BROADWAY.—The Summer Widowers are still on exhibition. Lew Fields and Irene Franklin act as the exhibitors.

### INCORPORATIONS AT ALBANY.

FIVE BOOKING AGENCIES DECLARE THEMSELVES WITH THE SECRETARY OF STATE.

The following booking agencies filed articles of incorporation with the Secretary of State at Albany this week:

JAMES E. PLUNKETT VAUDEVILLE MANAGERS, INC., NEW YORK CITY; to represent and become general managers of actors and actresses; capital \$1,000; directors, Abraham L. Smith, J. J. Earle, Arthur S. Blondell, New York City.

M. R. SHEEDY AGENCY, INC., NEW YORK CITY; to conduct a general theatrical and amusement employment bureau; capital, \$1,000; directors, Edward Small, Jack Gorman and Aharon L. Smith, New York City.

GLOBE PLAY BUREAU, NEW YORK CITY; to acquire and dispose of plays and copy rights of dramatic and musical productions, also to conduct theatres; capital, \$500; directors, Herman Bernstein, Leo Spachner and Samuel Spachner, New York City.

NATIONAL BOOKING OFFICES, NEW YORK CITY; to conduct a theatrical booking agency and provide for the presentation of operas, dramas, burlesque, vaudeville and moving pictures, also to maintain a press and art bureau; capital, \$500; directors, Jennie Gold, Isidor Toplin and Lawrence J. Goldie, New York City.

### A THIEF IN THE NIGHT.

MARY ACQUITH, leading lady of Jacobs Stock company, St. Louis, Mo., writes THE MISSION that owing to charges of piracy she wishes to state that she wrote A Thief in the Night, a four-act drama, and announced its completion last October. The play has since been used by a few repertoire companies.

In THE MISSION records it is found that a one-act comedy drama entitled A Thief in the Night by A. W. Stace was copyrighted in 1907 and that Milton and Dolly Nobles produced a vaudeville sketch by Mr. Nobles entitled The Thief in the Night at Keeney's Theatre, Brooklyn, April, 1906. Also in London in 1909 a melodrama, A Thief in the Night, came to production.

### A \$12,000 REPUTATION.

A claim for \$52,000 was brought against Frederic Thompson, surviving member of the partnership, Thompson and Dunday, which formerly managed the Hippodrome. Charles W. Baucher is conducting the suit for William Hagenbeck, of Hamburg. Thompson and Dunday, it is alleged, had agreed to bring Hagenbeck and his assorted wild animals to the Hippodrome for a twenty weeks' engagement; but they failed to fulfil the contract. Now, Hagenbeck wants \$35,000 salary, \$12,000 for injury to his reputation and \$5,000 for maintenance of the animals during the twenty weeks. Mr. Thompson will contest the claim.

### DANIEL V. ARTHUR RETURNS.

Daniel V. Arthur and his wife, Marie Cahill, returned on the Adriatic from a trip through England, France, Germany and Austria. Mr. Arthur has obtained two plays from Weedon Grossmith, Billy's Bargain and Miss Prendy and the Countess, which will be produced at the Nasimova Theatre during the last week in September. Miss Cahill opens her Winter season at Philadelphia on Sept. 24 in an Austrian musical comedy.

### WELCOME TO OUR CITY.

Charles Frohman has leased the Bijou Theatre from Sept. 1, 1910, to May 1, 1911. This is his ninth theatre in New York. A tenth will be built by New York capitalists for staging plays of still another variety. Joseph Brooks announces that Macklyn Arbuckle will appear at the Bijou on Sept. 12 in Welcome to Our City, adapted from the German by George V. Herbert.

### VOGEL'S MINSTRELL.

John N. Vogel's Big City Minstrels will open at Lancaster, Pa., Aug. 18, inaugurating this company's fourteenth season. Master Ray Wylie, "the male Teatrassini," will head the olio. Charlie Gano and Billy Burke will continue in the capacity of end men. The music is under the direction of Harry Leighton. The tour will extend through the South.

### THE STOCK COMPANIES.

THE SUMMER COMPANIES ALREADY OPENING—NOTES OF ORGANIZATIONS AND PLAYERS.

Jean Clarendon of The Flora De Voss Stock company has signed for the coming season with the Marlow Theatre of Chicago, of which Charles Marvin is manager.

In Cleveland, Ohio, Monday evening, July 18, Amelia Bingham began a three weeks' stock engagement. The opening bill was Mrs. Jack. The following week A Modern Magdalene and The Climbers will see production. In Miss Bingham's company are A. H. Van Buren, John T. Dwyer, Robert Lee Hill, Hallett Bosworth, Robert Pitkin, Julian Noa, Beth Franklin, Clara Reynolds Smith and Bertha Kreighoff. This is Miss Bingham's third stock season at the Euclid Avenue Garden Theatre.

Elizabeth Hunt, who was appearing with the Suburban Garden Stock company in St. Louis, met with an unfortunate accident June 15. During the performance that night the scaffolding on which she was standing gave way and she was thrown to the ground. Two bones were fractured. She is now at the Centenary Hospital, St. Louis.

Fred Robbins has taken the management of the Keyes Stock company, which is playing at Uniontown and Connellsville, Pa., for the Summer months.

Mr. and Mrs. Peter Lang have gone to Los Angeles, Cal. They left New York July 20. Mr. Lang has just closed a successful two years' engagement with the Orpheum Stock company, Philadelphia, Pa., where he was a favorite. He opens at the Burbank Theatre with the Moroso Stock company as character comedian. The last of the month a crowd of his friends were at the depot to say farewell and wish him all good luck and success.

Harry S. Northrup, of the Murat Players, Indianapolis, Ind., has left that company and will begin rehearsals of the leading role in Paul Armstrong's new play, The Deep Purple.

Albert Landis and Henrietta Bagley closed with the Poll Stock company July 30 at Worcester, Mass., and after a short vacation will join the Keith forces.

Robert Lowe, who has been leading man with the Murat Players at Indianapolis, Ind., has left that company to rehearse for The Fortune Hunter, in which he is to play a prominent part this coming season.

### THE ONE WOMAN.

Under the management of David Basco, Blanche Bates will appear in a new play some time in October. This play, The One Woman, is by Avery Hopwood, co-author of Seven Days.

### THE TETRAZZINI TOUR.

Madame Tetrazzini has not smoked any pipe of peace with the Metropolitan managers. On the contrary, she has rejected all their advances, and remains under the management of Oscar Hammerstein for her American concert tour.

### CURRENT AMUSEMENTS

Week ending July 31.

ACADEMY OF MUSIC—Corse Payton Stock in St. Elmo—12 times.

ALHAMBRA—Jeffries-Johnson Fight Pictures.

AMERICAN BOOF—Vanderbilt.

ASTOR—Seven Days—38th week—298 to 305 times.

BIJOU—Vanderbilt and Moving Pictures.

BROADWAY—The Summer Widowers—8th week—53 to 58 times.

BRONX—Jeffries-Johnson Fight Pictures.

CASINO—Up and Down Broadway—3d week—8 to 14 times.

CIRCLE—Vanderbilt and Moving Pictures.

COLONIAL—Jeffries-Johnson Fight Pictures.

COLUMBIA—Behman Show—3d week.

COLUMBIA CAMPUS—Coburn Players in repertory.

FOURTENTH STREET—Vaudeville and Pictures.

HAMMERSTEIN'S BOOF—Vanderbilt.

HURTING AND SEAMON'S—Vanderbilt and Pictures.

JARDIN DE PARIS—Follies of 1910—8th week—55 to 61 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vanderbilt.

LINCOLN SQUARE—Vanderbilt and Pictures.

LYRIC—Louis Mann in The Cheater—5th week—23 to 34 times.

MAJESTIC—Vaudeville and Pictures.

MURRAY HILL—Vaudeville and Pictures.

NEW AMSTERDAM—Girles—7th week—50 to 57 times.

SAVOY—Vaudeville and Moving Pictures.

VICTORIA—Vaudeville—Matinee.

WEST END—Vaudeville and Pictures.

YORKVILLE—Vaudeville and Pictures.

## A QUIET WEEK

**NO NEW EXCITEMENT IN THE THEATRICAL CONTEST.**

The Lines Now Clearly Drawn—A Probably Baseless Rumor—The Shuberts and the Denver Auditorium.

The past week has had less of excitement, as well as less of development, in the contest between opposing interests in the theatre than any week since the contest began.

The lines are now pretty clearly drawn as between these interests, and plans no doubt are making for the pursuit of business as those lines indicate.

There have been rumors of late that Nixon and Zimmerman would sell their theatrical interests and retire from activity; but in spite of the efforts of the newspapers in Philadelphia to verify these rumors they have neither been confirmed nor denied. Nixon and Zimmerman are both away from their headquarters in Philadelphia in summer places, where they probably are enjoying themselves with no minds for business until business shall actually call them.

The Shubert interests have secured the Auditorium, Denver, for the presentation of attractions booked by them, it is said, at a flat rental, instead of upon a percentage basis, which has heretofore governed its leasing. "The contract has not yet had the signature of Mayor Speer affixed," says the *Denver Times*, "but it is very probable that he will do so within the next few days, or as soon as a number of minor details have been straightened out. The agreement calls for the use of the auditorium for a period of twenty-five weeks, Sundays excluded, commencing Nov. 15, on a flat rental basis of close to \$800 a week. It was also stipulated in the contract that the prices which maintained last season should again go in force with but few exceptions, they being that Sohern, Julia Marlowe, the grand opera company that will traverse the Shubert circuit this year and one or two others be allowed the prices demanded in other cities."

A dispatch from Columbus, Ind., says: "C. E. Rogers, manager of Crump's Theatre here, has just returned from a meeting of theatrical managers in Chicago and has announced that he has joined the independents. He says Crump's Theatre will be conducted as an 'open door' playhouse during the coming season. He became a member of the National Association of Theatrical Managers. An association of owners of theatres was also formed at Chicago, and John S. Crump, owner of Crump's Theatre, became a member of it."

As much curiosity has been expressed in Baltimore as to the immediate future of the Auditorium in that city, the Baltimore News the other day stated that the contract of the Shuberts for that theatre still had four years to run.

### THEATRICALS AT BUCKSPORT.

Last week was a busy one, theatrically speaking, for Bucksport, Me., and few country places had so many actors as that. The village always was of interest to stage people from the fact that the old Robinson Tavern served as the basis for Old Jed Prouty, which made Richard Golden a star, and in front of it stands the memorial fountain given to his native town by the late Isaac B. Rich, manager of the Hollis Street, Colonial, Park and other theatres in Boston, and long connected with the firm of Rich and Harris. He always was fond of his former home, and whenever there he used to entertain his old friends. A summer colony has grown up among the cottagers, and Dustin Farnum, Emmett Corrigan and William Farnum are among those who have had their vacations there. Last week the number of players was augmented by the coming of Gladys Klark and her company, after an engagement in Ellsworth in the hall which was next used for the reception to President Taft on his trip to the home of Senator Hale. Miss Klark, her husband, J. E. Balfour, the manager of the company, and their little son, Valmore, and others of the company were entertained out with fishing parties at the shores of Allomoosuc Lake, four miles away, where there is another theatrical colony evidently of different members of the Klark-Urban company, which was rehearsing at Bucksport that same week preparatory to opening their tour at Winterport. Miss Klark and her company will play the rest of the season in Penobscot Bay cities. Still others at Bucksport last week were Mr. and Mrs. Harry Duce, Harry Richards and wife, Lillian Hall, and Jack Bromville.

### VACATION NOTES.

How the Thespians Are Enjoying Life During the Midsummer Period.



Donald Bowles writes that the above snapshot represents him in his favorite role, "Brown of Cape Ann." Last season, owing to the unsettled state of affairs theatrical in Portland, Ore., Mr. Bowles played a winter of vaudeville on the Orpheum Circuit, closing a strenuous tour in Chicago last month. He is spending the Summer at his cottage, "Greyleigh," near Gloucester, Mass. There in his newest power boat, the *Audrey*, he is making fresh speed records for Cape Ann. In September he will resume his duties as dramatic director for George L. Baker, opening the new Baker Theatre in Portland.

Leona Leigh and Ainsworth Arnold have been the guests of Lottie Williams at her new Summer home, Freeport, L. Is. the past week.

Louise Randolph, who played the leading feminine role in Charles Bradley's new play, *Her Son*, in the Spring, is spending the Summer with Mr. and Mrs. Harry McRae Webster (Lottie Briscoe) at their Summer home, Wildwood Crest, New Jersey. Miss Randolph has been engaged by David Belasco to support Frances Starr this coming season.

Mr. and Mrs. Harry Davies and Mr. and Mrs. A. R. Littlewood are summing up at Hotel Weirs, Weirs, N. H.

Chrystal Herne is summering at Twilight Inn, Haynes Falls, N. Y. Miss Herne will star next season in a new play, under the management of the Liebbers.

Mrs. Frances Hodgson Burnett, who went to London to see the English production of her *The Dawn of a To-Morrow*, returned on the *Carmessus* July 12 and will spend the rest of the Summer at her country home on Long Island.

Edwin Barbour, author and brother of Lawrence Barbour, director of Poli Stock, Scranton, Pa., is spending the Summer in the mountains of Pennsylvania near Scranton.

Douglas Williams of The Summer Widowers is on a week's visit to his home in Clarksburg, W. Va. Frank Cork, who spent his vacation with his folks here, has left to join The Three Twins, this being his second season.

Townsend Walsh was recently in Spain, having added that country to his territory for intelligent exploration.

Robert Stodart is summering in Canada.

James L. Carhart will spend the month of August at Pontiac and Orchard Lake, Mich. He remains with the Maude Adams' company next season.

Phyllis Carrington, who has been playing leading roles with the Savoy Stock company, is spending the Summer months in New England.

O. F. Burlingame, manager of the opera house at Winona, Minn., is enjoying a fishing trip in Northern Minnesota and will visit Duluth and Ashland before returning.

Lizzie Wilson, the German comedienne, has just finished a forty weeks' season and is spending the Summer at her home in Buffalo, N. Y.

### PERCY MACKAYE LECTURES.

"The Civic Functions of the Stage" was the subject of the address which Percy Mackaye, the playwright, delivered at the University of California July 19.

### OLD DEERFIELD PAGEANT

REMOTE HISTORIC SCENES OF THE CONNECTICUT VALLEY IMPRESSIVELY RE-ENACTED.

A Series of Stirring Events Back in the Indian and Revolutionary Times Set Forth Picturesquely in the Arena of Their Original Happening—Tragedy and Merriment Intertwined in the Show.

A historical pageant of beauty and interest was given on July 14, 15 and 18 at Deerfield, Mass. Besides the townspeople and those from the colony of artists and writers whose Summer residence in this old meadow town of the Connecticut Valley yearly brings many distinguished visitors, the pageant, including afternoon and evening performances, was witnessed by several thousand persons who came to the village for this purpose.

The general director was Margaret McLaren Eager. Residents from children to gray haired men and women took part as English country folk, soldiers, Puritans, Indians and colonists, and the little companies of these, in the costumes of nearly three centuries ago, flitting over the old meadows and unchanged hills where much that was enacted actually took place in the early history of this "sad little settlement," was realistic. Where possible descendants took the parts and wore the dress of their ancestors in this mimic recall of what made the town famous in New England history.

The story told by the pageant—mostly on open ground and under a midsummer sky in a remarkable natural amphitheatre formed by the undulating and picturesque orchard of the Allen homestead—opened in Plymouth, England, in 1620, where the village people were making merry with maypole, jester, Morris dances and glee in frolicsome contrast to the sober company of Puritans there gathered to embark for America on the *Mary and John*. The following scenes were from the early history of Deerfield and represented Indian home life, the coming of the first settlers, Bloody Brook massacre, the taking of captives to Canada, the redemption of captives in the market place in Quebec, the return of the Rev. John Williams, Bunice Williams among the Indians that "neither prayer nor entreaty could persuade her to forsake," a Colonial wedding and various scenes leading up to the call to arms at the outbreak of the American Revolution in 1775.

The lighter scenes gave opportunity for charming color, costume and dancing on the green, but where these living pictures momentarily caught at the hearts of the careless, present-day Summer spectators was in their simple scenes of the first settling of this fertile river country in the midst of the Pocumtuck Indians. Several of the spots identified with the bloody history of this region were within range of the spectator's eye, and the realism of the heavy bullock teams winding over the hills, the white-stockinged little Puritan children, in their dark garb and broad white collars, playing as the children of any century play, the redskins skulking from behind thickets yet standing as they may have stood at the time of the massacre, retold so many times in American history, ballad and drama was dramatic in the truest sense.

This was notably so when an alarm at the Dame School was pictured as it was a September day in 1694, when a flock of children were gathered in Mistress Hanan Beaman's schoolroom. Out from this homely interior, on some childish errand, went a boy just as a party of Indians crept toward the gate of the town pallade. The sun shone on the white color of his sober little suit as he suddenly sensed the danger and gave the alarm which permitted the teacher and her terrified little company to race for their lives and to reach the fort, although bullets fell around them as they ran. One of these killed the boy, whose alarm saved the town. The boyish little figure, in his quaint old-time dress flying across the field and pitching into a ditch just as the others gained shelter, fitted impressively into the setting where the actual event took place two centuries ago; the site of the pageant being the former site of Mistress Beaman's school. The natural rise of ground at the back of this field where it rose into a sharp, tree-covered ridge toward Canada, made most natural the gradual disappearance in that direction of captives and Indians the morning following the massacre, and a similar perspective helped to make live again that "choice company of young men, the very flower of the County of

Essix," guarding the slow moving carts of wheat ordered to Hadley for food supply for the soldiers sent from the bay to protect the frontier towns at the breaking out of King Phillip's war. The pageant pictured the departure of these men, the farewells of the women and children left in the little settlement so soon to be so sorely stricken; and after these teams were out of sight came the sound of firing in the swamp, ever afterward to be known as that of Bloody Brook. "Where," says Cotton Mather, describing how the drivers and footmen tempted by grapes laid down their arms to gather them, "a vast body of Indians entered them with assault."

In this connection another company of actors have been going over this historic ground of the Bloody Brook massacre; a large number of people who pose for moving pictures having been on from New York to go through these scenes on the ground where they occurred. Two trips have been necessary for the series as a part call for Winter setting, and these, to the great enlivening of the quiet town of South Deerfield, were taken late in the past Winter.

Although somewhat remote from the active world, old Deerfield is among the most visited of the several historic towns of this history saturated region of the Connecticut Valley. It is at present a centre of the arts and crafts movement and its blue and white needlework and hand-made baskets draw hundreds of visitors; especially during exhibition week, which annually comes in July. Studios neighbor the town, and along its old elm-shaded street of one or two century old houses of weather brown color, wide red chimneys and generous slopes of moss-tinted roofs, various writers have homes restored, when necessary, in harmony with the original interiors where about great fireplaces in reposeful old rooms is the old furniture that is among this town's priceless treasures.

Under direction of the venerable writer and authority upon Indian and early New England history, George Sheldon, Deerfield has one of the best collections in existence of the furnishings and utensils of this period. It is in old Deerfield that Mrs. Madeline Yale Wyanne, the writer, has her studio for the beautiful art jewelry associated with her name. Here the late George Fuller and J. Wells Champney had studios, and here Elizabeth Champney wrote some of her stories. Among the most beautiful old homesteads is that of the Whiting family, one of whose distinguished members is the nature writer, Charles Goodrich Whiting, who has just retired from nearly forty years' connection as literary editor of the *Springfield Republican*; Mary Wells Smith and J. G. Holland are but a few of the many who have taken material from old Deerfield's historic and romantic ground.

MARY K. BROWNE.

### BROOKLYN AMUSEMENTS.

The Crescent opened week 18 with motion pictures of the Jeffries-Johnson fight, and despite the warm weather business has been very good. The New Brighton Theatre, Brighton Beach (David Robinson) offered a good bill 18-22, including Nora Bayes and Jack Norworth. Another feature was *Baseballitis*, a comedy headed by Eleanor Wisdom, the well-known Brooklyn Stock co. favorite, who received "the glad hand" during the entire week. Harry Fox and the Miller Sisters also received their share of applause. The Italian Operatic co. offered a very pleasing operatic and instrumental act and were encored time and time again. The De Dies Comedy Circus, Collins and Brown, Leo Carillo, Minnie St. Clair, the girl from Missouri; Vittorio and Goretta and the Brightoncope completed the bill. Business good. The Brighton Beach Music Hall, Brighton Beach (Wm. Musard) offered an excellent bill 18-22. Jesse Lasky's operetta, *The Love Waltz*, headed by Bert D. Harris, Ben Muirhead and Monti Brooks being the principal number. Others on the bill were Gordon Eldrid and co. in a humorous sketch, Won by a Leg, received several encores. Bixley and Pink, the funny operatic comedians; Spissell Bros. and co. in their new and original pantomime comedy, *The Continental Walter*; Loney Haskell, Williams and Segal, novelty dancers; Frank Wilson, trick cyclist; Ward, Klare and Ward, and the American Vitagraph with pictures of Colonel Roosevelt's reception in Paris completed the bill.

CHAS. J. RUPPEL.

### THE DUCHESS OF SUDS.

Henrietta Grossman has a new play, *The Duchess of Suds*, by Miriam Michelson, for production in New York. The scenes are laid in Spain.

## STAGE TOPICS IN PARIS

**Mrs Hammerstein Found Another Tetrassini in an American Girl?—Mr. and Mrs. Walter Sanford's Trials with the Weather—Suits Over an Actress' Toothache and an Actor's Refusal to Play.**

(Special Correspondence of The Mirror.)

PARIS, July 12.—When he was here recently Oscar Hammerstein signed two singers for the new grand opera company which he is to direct in London and on an American tour next year. They are Felicie Lyne and Sophie Bennett. Both are young, and both come from Missouri, the former from Kansas City and the latter from St. Louis.

"In Felicie Lyne, I believe, I have another Tetrassini," said Hammerstein, after the contract had been signed. He had heard her sing, and promptly made an offer to her. Miss Lyne already had under consideration an offer from the Opera Royal Opera, and had set her heart on making her debut in Europe. Last year, because she wanted to devote another year to study, she refused propositions from Henry W. Savage and the Grand Opera company.

In the Hammerstein aggregation she is to sing the leading coloratura soprano roles. She has a voice of peculiar sweetness, and Marchesi says of her that she can trill longer than any other living person except Melba. Her father is an osteopathic physician in Kansas City, and all her training until three years ago, when she came abroad with her mother, was secured in the home town. Her first vocal teacher was Mrs. Jennie Marchesi, who had studied with Regina de Salles. In Paris she has studied singing with Mathilde Marchesi, Jean de Reszke, and d'Aubigné, and acting with Madame Martin and Madame C. Puccini. She is 22 years old, petite and pretty, and with sparkling brown eyes.

Walter Sanford, the manager of the Roberts Lyric and Adelphi theatres, Philadelphia, is spending three weeks in Paris. Mrs. Sanford is with him. They left America to escape the heat and in search of rest. On the first day out from New York a crazed passenger jumped overboard and was drowned. The Sanfords witnessed the tragedy. A few days later the steamer ran into a fog and after it had come within half-a-mile distance of Southampton two days were required to pierce the fog and reach the port.

In London the Sanfords encountered cold weather and, as there were no fires in the hotel, they ran across to Paris. They have been here five days now and it has rained every day. "But even this suits the sort of weather they are having at home just now," Sanford says, philosophically. The Sanfords will return to Philadelphia in August.

Mary Garden was given a tremendous ovation on the last representation of *Sabine*. She was acclaimed by the entire audience. The production was a superb one.

The theatrical attractions which Paris offers are becoming more and more rare. There is hardly anything worthy of attention except the two undoubted successes, *Un Cas de Conscience* and *La Vieille Merveilleuse*. Thanks to these pieces, the season at the Théâtre-Français may be regarded as a brilliant one.

*Un Cas de Conscience* is a two-act play by Paul Bourget and Serge Baschet. Count de Roquerville, by means of a fragment of a letter, discovers his wife's infidelity. He desires in what he believes is his last hour to take revenge by revealing the disgrace to his three sons. A sudden fainting fit prevents this, and the doctor who is called in finds himself in the presence of "a case of conscience." In spite of the supplications of the countess he saves the patient, who recovers his senses but refrains from making the terrible revelation.

The *Briseur* suggests that the piece might better fit the Grand Guignol than the National Theatre, but it has much to commend it, and it is having a successful run.

M. Rip's Bigre, the revue at the Folies, also is taking well.

Mme. Delmare, late of the Folies Marley, suffered from toothache considerably last summer. One night she had to fly from the theatre to her dentist, leaving her part to be taken by an understudy. Her manager was not only harsh enough to sue her, but ungracious enough to question the seriousness of the

molar's condition. The court has completely vindicated the actress. The toothache was bona fide, and the manager must not only pay the costs of the action, but must give Mme. Delmare \$500 of the balance in salary due her.

Madame Rajane has won her \$800 suit against Edouard Bouches, a member of her company. The latter had refused to play the role assigned him in Pierre Weber's piece, *Qui Fera Gagne*, and Rajane brought the action on the ground of non-fulfillment of contract. The Civil Tribunal accepted the actress' manager's point of view.

Richard Strauss' week in Munich was a great success. The performances in the Prince Regent's Theatre were conducted partly by Strauss himself and partly by Felix Mottl, but Strauss directed all the concerts. Wagner's Fairies, which was given successfully, will be repeated at this year's Wagner's Festival in August.

Madame Saltzman-Stevens, of Chicago and Bloomington, Ill., has been selected to sing leading roles in *Parafilia* at the forthcoming festival in Bayreuth.

SHELL.

### LETTER TO THE EDITOR.

Actors' Voices.

NEW YORK, July 12, 1910.  
To the Editor of *The Dramatic Mirror*:

SIR.—Last winter, the New York dramatic critics, with wonderful unanimity, criticised the voices of many of the principal actors and actresses who appeared in this city, and deplored the passing of "the good old days" when performers managed to get their lines over the footlights. Particularly was this the case in reference to the company at the New Theatre, and with what a shout of joy was an actress of the "old school" greeted when she appeared in the production of one of the standard comedies and surprised her listeners by making her every word heard! This ability to clearly speak should not be so uncommon among players as to evoke comment when displayed by one of them, as it is the first duty of the actor to make himself heard, all else being of no avail unless this first requirement is complied with, but a good speaking voice, one possessing clearness, flexibility, smoothness, force and character, is rarely to be found upon the stage to-day.

The reasons for this are many, some of the principal ones being ignorance, conceit and laziness on the part of members of the theatrical profession. The majority of players know nothing whatever of the vocal mechanism and the principles by which it is governed, and they so abuse what voice nature has given them that the tones become guttural, rasping, hoarse, devoid of vitality and utterly incapable of expressing the thoughts which are stated by the words they speak. Some are so concealed that they consider their voices so perfect that art can in no manner improve them. Others, again, will not work to improve the speech that is theirs by gift of nature. Here, then, are three important reasons why actors of to-day fall in the very rudiments of their art.

An actor should not presume to address an audience unless capable of speaking better than those who listen to him, because he is a profession demanding the highest perfection of vocal delivery; and, before attempting to follow it, he should fit himself for the task in so perfect a manner as to single him out from among those who do not aim to make their livelihood by entertaining, or attempting to entertain, others. True, acting does not consist in being heard, nor in the ability to skillfully play on the vocal organs, but it certainly relies greatly on these powerful adjuncts, and the actor owes it to his art and his audience (to say nothing of what he owes to himself) to be fitted in every possible manner for a proper and complete performance of his part.

Many actors abuse the larynx to such an extent as to bring on laryngitis, and then rush to the "throat specialist" to have their vocal cords sprayed, thus gaining only temporary relief by allaying the effect of their vocal trouble. Instead of going to a teacher and learning how to remove the cause, I have known actors to become so hoarse after one week's work following the close of the summer vacation as to be able to speak only in a whisper, and not "recover their voices," as they termed it, until they had been playing for several weeks. Had they known how to control the voice by means of the breathing muscles, leaving the larynx free to convert the breath into sound there would have been no irritation of the vocal box, no straining of the vocal cords, no inflammation of the larynx, and no consequent loss of voice. Actor, know thy voice!

Howie G. Lawrence.

### PENCILED PATTER.

Take care of the Small Time and the Big Time will take care of itself.

Although Girly ads advertises "None of them twenty and none of them married," one of them was shot by her husband. That kind of queers the litho, don't it, Mr. Thompson?

Marcus Loew is said to have offered George M. Cohan \$10,000 for one week for the opening of one of his new vaudeville houses. Think of it, \$10,000! The joke would be on Marcus if George accepted.

The absolute hit of Up and Down Broadway is Irving Berlin and Ted Snyder. They only sing two of their songs, but it's enough. The star of the show has to take their dust (as the auto owners say). No, we are not one of the owners. Emma Carus is also some hit in the show and does much toward making it the success it is.

There will be at least 200,000 people from the South and West who will spend their vacations in New York city. The actors around the various Broadway corners ought to have good audiences, and it's the only audiences some of them will have, too.

Now forming, the "King Youssif Goodbye Club." Charter members, Dr. Cook, James J. Jeffries, Madame Diss De Bar, "Vaudeville Hypnotist," and the New Agency law.

Lillian Jenette, of Jenette and Barbeau, is spending the Summer at Pine Hill, N. Y. Her act is all booked up for next season, starting in September, so she is not worrying.

The Big Fight is going to hurt the various vaudeville publications next season. A whole lot of vaudeville actors will not have to spend any money for advertising.

A first night audience is a funny thing. Everybody tells every one else what "they" think of the show, and the other person tells them "they" think the same, and the funny part of it is they're both wrong.

Broadway is now "dry" after 1 o'clock with the exception of one corner, where the vaudeville bunch hang out. Mayor Gaynor must like vaudeville.

Wolfe Gilbert says Jules Ruby discovered Al Gallagher. Now we'd like to know who discovered Jules Ruby. Stop right up. Although it's hard, we are willing to forgive you.

What will it be, "types" or "grease paint" actors? Take your choice, gentlemen, line forms on this side.

If you want to get a good laugh look over one of the New York morning papers which on one page prints a column article saying "Down with prizefighting and fight pictures," and on another page gives three or four columns to boasting various "pugs" and carries an advertisement for the very pictures their editor is shouting to stop.

We do not claim to be a fortune teller, but we feel safe in predicting that before Christmas time comes around the tunes you will be humming and the "phonograph across the street" will be playing bad tunes, again, will not work to improve the others, again, will not work to improve the speech that is theirs by gift of nature. Here, then, are three important reasons why actors of to-day fall in the very rudiments of their art.

Wilcox and Gilmore are considering an offer from one of the Summer shows playing in New York at present, but they are booked so far ahead in vaudeville that they are going to leave Broadway flat.

It must make the writers of them feel good to see their love letters published in the newspapers, and some of them are so "mushy," too, it's a good thing everybody don't save them, for you could never tell what day you might pick up a paper and find them running "your stuff" without your permission.

The Dolly Sisters, one of Stageland's prettiest "sister" acts, will be with The Echo when it opens at the Globe. Broadway ought to take to them, as they have everything that Broadway demands in the line of beauty and talent.

Mindell Kingston is making some noise in *The Folies* of 1910, while her partner, John World, stands around and says "I told you so."

Walter Rosenberg is now looked upon as "the hope of the white race." He had an encounter in a barber shop one day last week, and although some of the witnesses said Walter came out second best, he didn't look much the worse for it when we met him the next day. Go right into training, Walter, and challenge Johnson.

McGoldrick and Jordan, of McGoldrick, McSherry and Jordan, the Greek

### THE ACTORS' SOCIETY

MEMBERS ARE RETURNING TO TOWN TO BEGIN THEIR REHEARSALS.

George Seybold here—Mark Taylor has a hurried vacation—John Cumberland adds to his popularity in Worcester—Edward Locke pays a flying visit to the city.

George Seybold, our ex-secretary, has not been entirely at leisure during the Summer. Last week he spent at the Larchmont Yacht Club and appeared in an amusing satire on the politics of the club. The sketch was by Clay and Green. The ever-active Seybold is patiently awaiting rehearsal time.

Marie Taylor is spending a few days at her Summer home in the Adirondacks. Her vacation must be cut short, however, for rehearsals of *Get Quick Wallingford*, for which she has been engaged by Cohen and Harris, will begin soon.

Walter R. Seymour has just closed a ten weeks' season as leading man with a stock company in Minneapolis, and has returned to town. He is the same old Walter, in spite of the immense popularity which he acquired in Minneapolis. Walter is not displaying any medals or "mash" notes from doting young Minneapolis misses, still we know he must have them.

John Cumberland, who is at present playing with Pali's stock company in Worcester, played his one hundredth role in Worcester last week. Curiously enough the role was that of Alec Rodman in Mr. Cumberland's own new play, *The Surbanites*. For the past five years Mr. Cumberland has played in several stock companies in Worcester and has become a great favorite in that city. His Worcester friends write enthusiastically both of John and of his friend.

Franklin Ritchie is spending a short vacation at his home in Williamsport, Pa. He will be back soon for his Winter work.

J. J. Ryan, strange as it may seem, has elected to spend a few weeks at Portland Harbor, Me. His disappearance from Broadway was causing his friends much anxiety till the cheering news came that he was enjoying the sea breezes of the Maine coast.

Edward Locke was in town Friday for the first time in several weeks. His sole purpose in coming in was to buy tennis shoes, having worn out everything in that line indulging in a tennis tournament. Locke has already won all the sets in which he has played so far and has an excellent chance to get into the final match. We predict his winning the championship. Watch this column for news of the events. Mr. Locke is also enthusiastic over golf, which he plays a great deal when the tennis game lags.

Posers, are spending their vacation at their Summer camp near Clason's Point. Jimmy McKinney, the ragtime piano player, is their guest.

On account of the wheat crop being bad, some of the circus routes around Kansas will be changed, it is said. That will probably hurt the safety razor business, too.

"Kitty Grey," "Betty Brown" and "Dinah Green" are three "color names" now being used in popular songs. It's funny how lyric writers favor girls with "color" surnames, isn't it?

We caught a small one tent country circus one day last week that plays Summer resorts; the show consisted of a tight rope walker, a dog act (two dogs), a singing and talking clown, two trained ponies and a trick mule. The tent was so full of patches that there was no more than a yard of the original material left. The cook for the outfit also took tickets on the door, and the canvasmen doubled in brass and one of them did some very sad "clown stuff." You could not help feeling sorry for the bunch and wondering at the same time why some people don't learn a trade or get a job that might pay them now and then. We guess it's the "show life" that attracts them.

Where do most of the actors and actresses spend their vacations? Send in your selections.

THOMAS J. GRAY.

### ATCHISON ELY TAKES ELTINGE'S PLACE.

Edgar Atchison Ely has been substituted for Julian Eltinge to appear in the play originally intended for Mr. Eltinge, and which will be under the management of Al. H. Woods. He Marries a Man is said to be one of the titles considered for the piece.

## THE VAUDEVILLE FIELD

TWO NEW SKETCHES ARE SEEN AT THE FIFTH AVENUE.

Laura Burt and Henry Stanford Make Vaudeville Debut—Valerie Berger's Players in New Sketch—Percy Williams Opens His Theatres for Pictures.

The entry of Laura Burt and Henry Stanford into New York vaudeville was made last week at the Fifth Avenue Theatre in a sketch called *The Order of the Bath*. The story concerns a young lady and a young man, who are locked together in the bathroom of the house where they are attending a house party. After many amusing happenings they finally succeed in getting the door open without any one else in the house knowing of the incident. The door, however, does not open till after the young people have plighted their troth. Laura Burt was her usual more-than-satisfactory self. She has a wide range of dramatic ability, which is evident from the fact that she was at one time leading lady for Sir Henry Irving, but the short sketch rather limits her. Next season, however, we shall have a chance to see Miss Burt, who, unfortunately, has done nothing this season till her vaudeville appearance, in the leading role of one of Henry W. Savage's *Mme. X* companies. Mr. Stanford, in the role of an English lord, acquitted himself to the entire satisfaction of his audience. His lord was the type of Englishman common to the American stage. Mr. Stanford was last season with the New Theatre company.

Valerie Berger's new sketch, *What Happened in Room 44*, was also at the Fifth Avenue and is new to New York. Miss Berger herself is not in the cast. The Valerie Berger Players might have made the action a trifle faster. The sketch, like Fannie Ward's *An Unlucky Star*, is redeemed by the unusual and farcical ending. It suffers at the beginning with too much false sentiment. If the action were given a "boost" by eliminating much of the talky and nonsensical melodrama at the beginning the little sketch might achieve a great success. The story is that of a girl who, engaging a room in a hotel, insinuates to the employees that she is about to commit suicide. Much ado is made by the proprietor, who does not wish the stain of a suicide to be attached to his hotel. The girl pawns off the sentimental stuff that she is discouraged because she can't raise a certain amount to pay off the mortgage on her mother's farm. The proprietor, who is unable to enter her room and prevent the deed, hands her the necessary sum over the transom on her promise that she will not commit the deed. She accepts the bribe very gratefully and departs. After her withdrawal the proprietor finds he has been duped. The pistol was a toy. The denouement was clever, but could scarcely atone for the long drawn out "slush" of the first part.

Others on the bill at the Fifth Avenue were the Charles Ahearn Troupe, a really comic cycling act, an unusual thing; Clay Smith and the Melnotte Twins in a hodge-podge of talk, dance and song, all three of which were good; Irene Romaine, a pianist, who suffers in comparison with Willa Holt Wakefield. A bit amateurish at present, Miss Romaine ought to develop. She has personality and talent. The Three Donals, the Three Reynolds and Avery and Hart completed the interesting bill at the Fifth Avenue.

Percy Williams opened his three vaudeville houses in New York—Colonial, Bronx and Alhambra—last week to show pictures of the Jeffries-Johnson fight. In spite of the recent discussion among notoriety seekers against the display of such pictures Mr. Williams found no difficulty in offering them.

At the American Music Hall The Barnyard Romeo with all its favorites said good-by. Willa Holt Wakefield in her dainty offering made her usual success, in spite of the bromide quality of the remark Miss Wakefield is in a class by herself. Nina Payne in *La Robe de Nuit* was seen for the second time this season at the American. James J. Corbett was held over another week to inform those interested just how the fight was conducted at Reno. He had the help of pictures.

Hammerstein's continued to offer Mlle. Polaire and Jack Johnson as the headline attractions. They will remain only one week longer.

At the Academy of Music Sunday a vaudeville bill of eleven acts was offered. It was a trifle too long. Some of the acts appeared to be "try-outs," and needed a bit of coaching, especially in regard to

English pronunciation. When a young woman pronounces spoon as "spoon" and hopes to make it rhyme with moon (pronounced correctly) she has an impossible task. Incorrect pronunciation was a most glaring fault in several of the acts. The great Lester in his remarkable demonstration of ventriloquism was easily the winner. Others on the bill were Barnes and Robinson, Belle Baker, Avery and Hart, the Leading Lady, Goff Phillips, Ward and Curran, Hayes and Johnson, Rose Lane and Walker, Farley and Claire and the Advance Musical Four.

The weeks bills are: At the American Music Hall, Zona Vevey, an English importation; George Henry Trader and company, Felix and Caire, Miramba Band, King and Bailey, Lambert Brothers, Cliff Gordon, the Viennese Living Pictures and James J. Corbett.

At the Fifth Avenue, Beatrice Ingram in a return engagement in *The Duchess* by Porter Emerson Browne; Taylor Holmes, Bixley and Fink, Harry Richards and company, Ryan and White, Ethel Fuller and company, Josie O'Meers and Valecita's leopards.

At the New Brighton, Sam Chip and Mary Marbie, Frank Fogarty, *A Night in a Monkey Music Hall*, Morton and Moore, Belleclaire Brothers, Primrose Four, Priscilla and El Cota.

At the Brighton Beach Music Hall, Odiva, Clay Smith and the Melnotte Twins, Howard and Howard, Selma Brantz, Harry Lester and Doctor Herman.

At the Columbia Theatre, in addition to the Behman Burlesque Show, the following vaudeville people are appearing: Gasch Sisters, Mabelle Morgan and The Bell Boys Trio.

## VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant:

Anglo-Saxon Trio—Atlantic Garden, Atlantic City, N. J.  
Ball, Jack—Gem, Minneapolis, Minn.  
Belleclaire Bros.—Brighton, Brighton Beach, N. Y.

BERGERE, VALERIE—Temple, Detroit, Mich., 18-30.  
Bixley and Fink—K. & P. 5th Ave., N. Y. C.  
Bohemian Quintette, Marius—Pantages, Portland, Ore.  
Bonner and Meredith—Supra, Augusta, Ga.  
Bretonne, May—Pearliss, Bradford, Pa.  
Bryant, Eugene—Orph., Frisco, 25-Aug. 6.  
Burges, Bobby and West Sisters—People's, Owensboro, Ky., 25-27, Maj., Evansville, Ind., 18-30.  
Chip, Sam, and Mary Marble—Brighton, Brighton Beach, N. Y.

Cleveland, Claude and Marion—Globe, Boston, Mass.  
Corbett, James J.—American Roof, N. Y. C., 11-30.  
Crane, Viola—Grand, Portland, Ore.

CHESSY, WILL M., AND BLANCHE DAYNE—Orph., Frisco, 18-30.  
De Leon, Clement—Orph., Los Angeles, 25-Aug. 6.

De Voids and Zelda—East End, Memphis, Tenn.

Doherty Sisters—Hippodrome, London, Eng., Aug. 1-31.

Don, Emma—Empire, Cardiff, Wales, Aug. 8-15.

El Cota—Brighton, Brighton Beach, N. Y.

Felix and Caire—American Roof, N. Y. C.

Fentelle and Vallorie—Orph., Salt Lake City, U. S., 31-Aug. 6.

Finney, Maud and Gladys—Orph., Los Angeles, Cal., 18-30.

FISHER, MR. AND MRS. PERKINS—Wigwam, Frisco, Bell, Oakland, Cal., 31-Aug. 6.

Fogarty, Frank—Brighton, Brighton Beach, N. Y.

Fuller, Ethel—K. and P. 5th Ave., N. Y. C.

Gardner, Georgia—Pantages', Pueblo, Colo.

Girard and Gardner—London, Eng., 25-30.

Gris from Melody Lane—Rockaway Beach, N. Y.

Grose, Augusta—Shea's, Toronto, Ont., Aug. 6.

Gordon, Cliff—American Roof, N. Y. C.

Granville, Bernard, and Wm. F. Rogers—Orph., Frisco, 31-Aug. 13.

Harris and Randall—Hipp., New Castle, Ind.

Hawthorne, Hilda—Maj., Chgo.

Hayman and Franklin—Oxford Music Hall, London, Eng., 4-30, Hippodrome, Battersea, Eng., Aug. 1-6, Hippodrome, Southampton, Eng., 4-13.

Herlein, Lillian—Tivoli, London, England, May—Indefinite.

Herman, Dr.—Music Hall, Brighton Beach, N. Y.

Holdsworths, The—Los Angeles, Los Angeles, Cal.

Holmes, Taylor—K. and P. 5th Ave., N. Y. C.

Howard, Eugene and Willie—Music Hall, Brighton Beach, N. Y.

Ingram, Beatrice—K. and P. 5th Ave., N. Y. C.

Johnson, Jack—Hammerstein's Roof, N. Y. C., 11-30.

Kaufman, Reba and Inez—Ausstellung's

English pronunciation. When a young woman pronounces spoon as "spoon" and hopes to make it rhyme with moon (pronounced correctly) she has an impossible task. Incorrect pronunciation was a most glaring fault in several of the acts. The great Lester in his remarkable demonstration of ventriloquism was easily the winner. Others on the bill were Barnes and Robinson, Belle Baker, Avery and Hart, the Leading Lady, Goff Phillips, Ward and Curran, Hayes and Johnson, Rose Lane and Walker, Farley and Claire and the Advance Musical Four.

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**A. H. WOODS ANNOUNCES PLANS.**

A. H. Woods will inaugurate his New York season at the New Amsterdam Theatre on Aug. 29 with Madame Sherry. The cast will be headed by Lina Abarbanel and Ralph C. Hersz. Mr. Wood's second New York production will be *The Girl in the Taxi*, with Carter De Haven, which comes to the Astor on Oct. 24. In November Mr. Woods will offer Julian Eltinge as a Broadway star. His vehicle will be a new comedy from the French. Blanche Walsh will also open in New York in November after an absence from the city of several years. Her offering will be *Barbarea*, a drama by J. Hartley Manners.

W. H. Hurlbut, author of *The Fighting Hope*, has joined Mr. Wood's staff. His new play will have its premiere in Philadelphia before coming to New York.

The manager is a strong believer in new blood, and for that reason has accepted two plays from J. A. Kummer, a young magazine writer. These are *The Brute* and *The Other Woman*, both of which are destined for Broadway productions. Laura Nelson Hall, Nannette Comstock and Robert T. Haines are among those who will be seen in *The Other Woman*. These productions are also to be made in November.

*Mary Atkinson Ely*, late star of Billy, under the Shubert management, who was for several years leading man for May Irwin and later Marie Cahill, will shine as a star under the Woods management. His vehicle, *He Married a Man*, opens late next month for a road tour.

Thomas E. Shee will be sent on tour in Dr. Jekyll and Mr. Hyde, *The Belles* and a modern play entitled *A Self-Made Man*, by Samuel Shipman.

Dallas Welford will be starred in *The Pet of the Petticoats*, which is being adapted from the French by Stanislaus Stange.

In addition to the above, Mr. Woods will place on tour two companies to present *The Thief* and two road companies to give *The Girl in the Taxi*.

The Garden Theatre, which recently passed into the manager's control, will be opened in October.

Mr. Woods is negotiating for a Broadway plot on which to erect a theatre to make his own productions. He said that he had virtually left the popular price field, and that in future would make productions of the highest order only. "I have sent *The Girl with the Whooping Cough* and *Get Busy* with Emily to the storehouse," said Mr. Woods.

**A BROADWAY SENSATION.**

A Forty-fifth Street near-tragedy attracted the attention of Broadway on Friday night, July 22, when Alfred Dalby, a musical director, attempted to shoot his wife, known on the stage as *Teddy Hudson*, and to commit suicide. This is a result of their separation a few weeks ago. Both were carried to the Flower Hospital for treatment. Although Mrs. Dalby is by no means out of danger her recovery is expected. Dalby, after his arraignment in the West Side Court, was held without bail to await the results of his wife's injuries.

**A CANADIAN THEATRICAL GUIDE.**

The Canadian Theatrical Guide for the current season has just been issued by H. Quintus Brooks, local manager for H. H. Sparrow company, in Montreal. This is the third issue of this valuable publication which contains the best list of playhouses in the Canadian Dominion. An added feature is a list of the fair dates for 1910, with the addresses of the association's secretary. The booklet is mailed to any address for thirty cents from the publication office, 447 Guy Street, Montreal, P. Q.

**JOE GIRARD MANAGING VAUDEVILLE.**

Joseph E. Girard, who was well known in vaudeville some years ago, first as a performer and later as a manager in Erie, Buffalo and elsewhere, but who in recent years has been interested in out-door park attractions, is back in harness as a vaudeville manager, having charge of all the amusements, theatre and otherwise, at Coney Island Park, Cincinnati. His well known hustling methods are proving profitable for the park and theatre and big business is reported.

**STRANDED IN SEATTLE.**

The Bonita musical comedy company, which has been playing a Summer engagement in Seattle were stranded high and dry when an attachment for \$100 was placed on the scenery and costumes by Alfred Lubben, a costumer, to satisfy a debt. Sixteen chorus girls were left with about \$700 due them in wages.

**MONEY-MAKING CHANCE. Fine Theatre FOR SALE OR LEASE****CORT ANNOUNCEMENTS**

John Cort announces that Mrs. Leslie Carter will open her season in Cleveland, Ohio, on Oct. 3, and will come to New York at the latter part of the month. Her new play is by Rupert Hughes.

Max Figman opens at Boston on Labor Day in Mary Jane's Pa, by Edith Ellis. Mr. Cort intends to secure a new play for Mr. Figman before the year is over.

Jinga Boo is a new musical comedy adapted from the German by Leo Dietrichstein, with lyrics by Vincent Bryan and music by Arthur Pryor. It will come to New York in October.

The Gamblers, by Charles Klein, comes to New York in September. It is presented by the Authors' Producing Company, an independent organization of which Mr. Cort is president and Mr. Klein is producing manager.

**ZIEGFELD IN VAUDEVILLE.**

Florenz Ziegfeld is to enter vaudeville as a producer of tabloid revues something like his entertainments at the New York Theatre. Mr. Ziegfeld is now preparing five such musical revues.

**THEATRE FIRE AND PANIC.**

The Casino, at Cetee, France, was burned on July 24. In the panic that it caused ten persons were injured before the building was emptied.

**GOSPI.**

Madeleine Hope, whose picture appeared in *THE Mississ* of July 16, is busily engaged revising her play, *The Accessory*, in which she appeared with conspicuous success in Indiana and Illinois a season or so ago. Miss Hope's plans for the Fall are not yet complete, but she is likely to take an important part in a new play, particulars of which will be shortly announced.

T. R. Edwards, of Samuel French, is enjoying a well earned holiday with friends among the Berkshire hills.

The Francis Morey Dramatic Agency have engaged Hugh Swayne to take charge of their engagement department.

**THE RECORD OF DEATHS.**

Delphine Beance Uggade, a French singer who was born on Dec. 3, 1829, died in Paris on July 18. She made her debut as Angel in *Le Domino Noir* at the Opéra Comique in 1848. She had taught vocal music, and for a time managed the *Bouffes Parisiennes* with M. Vaucler, her second husband. Her daughter Marguerite is now an opera singer.

Raffaele Veneroso, establisher and editor of the Italian paper, *Il Pungolo*, died at his residence in New York, on July 19. He was of Neapolitan birth, and a graduate of a university in Naples. He leaves a widow and one child. His age was twenty-eight.

Hiram Marks, a former circus clown, died at the age of seventy-eight in Indianapolis, where he has lived since his retirement. He was an expert horseman, a "Shakespearian clown," and a ring master at various times. In 1872 he organized the Sells Brothers' shows. His son, William Marks, is pursuing the same career.

Ben Bowman, one of the best known side showmen in the United States, with the John Sparks' Circus this season, died at Williams, W. Va., July 19. He was about fifty-five years old and married. Two brothers of the deceased, John and George, reside at Bellefontaine, O.

Mrs. Cora Rattenberry, who died in Santa Cruz, Cal., July 13, was wife of Harry L.

**ENGAGEMENTS**

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Rattenberry, the former actor and operatic singer. She leaves one daughter, a vocalist.

James Holmes Baxter, known professionally as George Olmi, died of hemorrhage of the brain at the George Washington Hospital, Washington, D. C. Interment was at Glenwood Cemetery July 25.

Mrs. Thomas Nolan, known on the variety and burlesque stage as Cora White, died suddenly on July 20. She was buried in the Holy Cross Cemetery.

**NOTES OF VARIOUS ACTIVITIES.**

Paul Scott says that notwithstanding the weather business is remarkably good and prospects for the coming season excellent. In addition to placing many prominent players in Summer stock, he has secured an exceptionally novel and interesting play, which has been accepted by a well-known independent producer.

G. C. Sparks has taken the management of the Thompson Opera House at Thomasville, Ga., and wants to book the "good ones" that are going to play his territory.

H. Maurice Tuttle has been winning some praise for himself in Denver by the scenery he has painted for the stock company playing *Elijah's Gardens*. He is open for a Winter stock engagement.

The Milbrook Stock company at the Casino, Portsmouth, O., for week of July 11, produced for the first time on any stage Madge, a four-act play by W. A. Thiemayre, the *Mississ* correspondent for Montreal, Canada. The play is one of modern life in New York and presents an interesting problem. The Portsmouth papers were loud in their praises, both of play and production. Louise Kent appeared to great advantage in the title role, and the play was produced under the stage management of Arthur Berthlet.

Anita Arias, the promising young prima donna, who made many friends last season through her clever work in musical comedy, has severed her connection with Delamater and Norris. She is at liberty for next season and may be addressed care Minnow office.

**AN OLD FAVORITE REMAINS.**

The company engaged for in the Bishop's Carriage will embrace a majority of last season's cast. Hudson Liston will again be seen in the character of Hamasy, the drunkard. Five years ago he suffered an affliction that took away his eyesight, and until last summer was totally blind. Recovering his sight he was selected by Baker and Castle for the difficult part of Hamasy, and made an instantaneous hit to the extent that his catch line, "I don't like that man," became a byword wherever the company played. For the first ten weeks of the season "the carriage" will not get further away from the Blafto than Philadelphia, two weeks of this time will be in New York city. This company played for two weeks last season, and it is the intention of Baker and Castle to make the coming season a longer one.

**DATES AHEAD.**

Received too late for classification.

APOLLO CONCERT: Marion, Ky., 26. Mayfield 28, Johnson City, Tenn., 30. Maryville 31. Marietta, Ga., Aug. 1. Carterville 2. Thomson 5. Atlanta 4-8. BARNUM AND BAILEY'S CIRCUS: Denver, Colo. 1. Colorado Springs 2. Boulder 3. Greeley 4. Cheyenne, Wyo. 5. Rock Springs 6. CAMPBELL BROS. CIRCUS: Eveleth, Minn., 26. Ely 27. Two Harbors 28. Duluth 29. Hancock, Mich. 1. Calumet 2. Ishpeming 3. Marquette 4. Newberry 5. Sault Ste. Marie 6. JONES BROS. CIRCUS: Southampton, N. Y., 26. Patchogue 27. Babylon 28. Freeport 29. Far Rockaway 30. Long Island 1. POWELL AND COHEN'S MUSICAL COMPANY: Elwood, Ind., Aug. 1-6. TEAL, RAYMOND: MUSICAL COMEDY: Sapulpa, Okla., 31-Aug. 6. SPARKS BROS. CIRCUS: Poplar, Mont. 26. Glasgow 27. Malta 28. Havre 29. Chester 30. Kalispell Aug. 2. Cut Bank 3. Conrad 4. Benton 5. Stanford 6. WOLFORD STOCK (E. L. Paul, mgr.): Atlantic, Ia., 25-Aug. 6.

**MARRIED.**

CROWE—HARVEY.—Michael Crowe, Jr., to Elsie Harvey, at Crown Point, Ind., July 13.

HENDRICKS—BOUNE.—Francis Hendricks and Helga Katinka Boune, in London, July 5.

**Died**

ANDERSON.—Wilson Anderson (Atherton), in London, on July 16.

BOWMAN.—Ben Bowman, 55 years old, in Williams, W. Va., July 15.

MARKS.—Hiram Marks, in Indianapolis, on July 14, aged 75 years.

NOLAN.—Mrs. Thomas Nolan (Cora White), in New York, on July 20.

NORTON.—W. L. Norton, at Elmira, N. Y., on July 19.

OLMI.—George Olmi (James Holmes Baxter), in Washington, D. C., last week.

UGALDE.—Delphine Beance Uggade, in Paris, on July 18, aged 80 years.

RATTENBERRY.—Mrs. Cora Rattenberry, in Santa Cruz, Cal., July 13.

VENERUSO.—Raffaele Veneroso, in New York, on July 19, aged 28 years.

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# Motion Picture Postscript

## LICENSED FILM RELEASES.

July 25 (Biograph) The Call to Arms. Drama.....	994 ft.
" 25 (Pathé) Getting Even with the Lawyer. Com. ....	976 "
" 25 (Pathé) Breaking Up Ice in Finland. Scenic.....	305 "
" 25 (Selig) A Mad Dog Scare. Comedy.....	690 "
" 25 (Selig) A Sleep Walking Cure. Comedy.....	310 "
" 25 (Lubin) The Step Daughter. Drama.....	925 "
" 26 (Vita) Uncle Tom's Cabin. Part I. Drama.....	935 "
" 26 (Edison) Peg Worthington. Drama.....	990 "
" 26 (Gaumont) The Beautiful Margaret. Comedy.....	410 "
" 26 (Gaumont) An Angler's Dream. Drama.....	315 "
" 26 (Gaumont) Making Wooden Shoes. Ind. ....	225 "
" 27 (Pathé) Detective's Dream. Comedy.....	587 "
" 27 (Pathé) On the Ethiopian Frontier. Scenic.....	387 "
" 27 (Essanay) A Fair Exchange. Comedy.....	635 "
" 27 (Essanay) A Personal Matter. Comedy.....	344 "
" 27 (Urban) The Art-Lover's Strategy. Drama.....	580 "
" 27 (Urban) Mexican Domain. Travlogue.....	325 "
" 27 (Kalem) A Daughter of Dixie. Drama.....	900 "
" 28 (Biograph) Unexpected Help. Drama.....	968 "
" 28 (Selig) The Cowboy's Stratagem. Drama.....	995 "
" 28 (Lubin) Wife's Mamma. Comedy.....	950 "
" 28 (Metz) A Woman in the Case.....	950 "
" 29 (Pathé) Tommy Gets His Sister Married. Com. ....	950 "
" 29 (Kalem) How a Broker Found a Fortune in the West.....	960 "
" 29 (Vita) Uncle Tom's Cabin. Part II. Drama.....	1000 "
" 29 (Edison) An Unexpected Reward. Drama.....	750 "
" 29 (Edison) Bumfights As An Aviator. Comedy.....	250 "
" 30 (Pathé) Cagliostro. Drama.....	1000 "
" 30 (Essanay) Broncho Billy's Redemption. Drama.....	950 "
" 30 (Vita) Uncle Tom's Cabin. Part III. Drama.....	530 "
" 30 (Gaumont) The Sculptor's Ideal. Drama.....	440 "
" 30 (Gaumont) The Forbidden Novel. Comedy.....	984 "
Aug. 1 (Biograph) An Arcadian Maid. Drama.....	610 "
" 1 (Pathé) Betty as an Errand Girl. Comedy.....	371 "
" 1 (Pathé) Hunting Bars in Sumatra. Educational.....	144 "
" 1 (Selig) Her First Long Dress. Comedy.....	550 "
" 1 (Selig) Shrimps. Educational.....	448 "
" 1 (Lubin) Three Hearts. ....	3 (Essanay) A College Chick-en.....
" 2 (Vita) An Unfair Game. Drama.....	990 "
" 2 (Edison) With Bridges Burned. Drama.....	1000 "
" 2 (Gaumont) (No title reported)....	1000 "
" 3 (Pathé) Under Both Flags. Drama.....	820 "
" 3 (Pathé) The Barrel Jumper. Acrobatic.....	144 "
" 3 (Essanay) Mulcahy's Raid. ....	550 "
" 3 (Essanay) A College Chick-en.....	448 "
" 3 (Urban) (No title reported)....	3 (Kalem) A Colonial Belle. Drama.....
" 4 (Biograph) Her Father's Pride. Drama.....	998 "
" 4 (Selig) The Law of the West. Drama.....	1000 "
" 4 (Lubin) Ah Sing and the Greasers. Comedy.....	950 "
" 4 (Metz) Mrs. Bargainday's Baby. Comedy.....	998 "
" 5 (Pathé) No Man's Land. Drama.....	588 "
" 5 (Pathé) No Rest for the Weary. Comedy.....	561 "
" 5 (Kalem) The Legend of Scar Face.....	144 "
" 5 (Edison) U. S. Submarine "Salmon." ....	588 "
" 5 (Edison) The Moths and the Flame.....	588 "
" 5 (Vita) The Wooing O'. Comedy.....	980 "
" 6 (Pathé) The Latest Fishing in Skirts. Comedy.....	715 "
" 6 (Pathé) Fiftieth Anniversary of Yokohama. Sceneic.....	248 "
" 6 (Gaumont) (No title reported)....	248 "
" 6 (Vita) Her Mother's Wedding Gown. Drama.....	1018 "

## DAILY PRESS IS BEHIND TIME.

The New York Evening World and other papers are just now devoting editorial space to the French motion picture film showing the finish fight between the white corpuses of the blood and the microbes of the sleeping sickness, referring to the film as something new, recently accomplished in France. The film in question was issued by Pathé Frères in America over a month ago and

has now been exhibited in nearly every one of the 7,000 licensed motion picture houses in the United States. The press is slow, as usual, when it comes to genuine motion picture matters.

## "THE MIRROR" WAS RIGHT.

### Its First Understanding of the Fight Film Situation Now Recognized.

Walter Storey, secretary of the National Board of Censorship, has sent a statement to the press explaining that the board censors ninety per cent. of the motion pictures of the country by agreement with the manufacturers, but that it has no agreement with the J. and J. company controlling the Johnson-Jeffries fight films, and therefore the picture was not submitted to the board. The distinction between the fight film and the regular output of motion pictures, on account of which the former would never be likely to get into the five and ten cent houses, and would not be submitted for censorship, was pointed out by *This Mirror* two weeks ago, ahead of any other paper in the country. The press, public and all concerned appear to be gradually waking up to the true state of the situation as seen by *This Mirror* from the start.

## LUBIN NOTES.

The Lubin producers will issue another subject of Chinese character Aug. 4. This time it is a comedy of novelty. *Sing is Cook on a Ranch.*

*Three Hearts*, the Lubin issue for Aug. 1, is said to be an unusually strong story, and was made with particular care. Some of the scenes were made at one of the Philadelphia hospitals, and with the exception of the little group of principals the convalescents enjoying the airing are all actual patients. The taking of the picture was quite an event in the quiet of hospital life, and the patients clamored to be permitted to take part in the picture.

Among the checks sent out last week by the Lubin Scenario Department two were to professional authors, one to a house carpenter, one to an actor, two to Government clerks, one to a physician, and one to the son of a farmer, who is working his way through college.

## INDEPENDENTS HARMONIOUS.

The Moving Picture Alliance and the Sales Company held a meeting at the Imperial Hotel, Niagara Falls, last week, and everything was wonderfully harmonious. There is no longer any talk of insurgents or jealousy—at least not openly. All the manufacturers are disposing of their films largely through the Sales Company, getting their pay promptly, it is said, every Friday morning, an experience that is probably a novelty to some of them.

## UNCLE TOM BY THANHouser.

The Thanhouser Company announces a one-reel production of *Uncle Tom's Cabin* to be issued July 26. All the well-known characters are introduced, and the film is said to be one of exceptional merit.

## MOTION PICTURE NOTES.

### Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At San Antonio, Tex., the Palace has closed on account of poor business. The Gem also for the same reason. These two theatres are located on Houston Street, but are small houses and too hot for the summertime. The managers did not feel that they were able to keep the houses open at a loss all the summer.

A. K. Wyand sold the Gem Theatre at Northfield, Minn., and opened up a new one called the Star, using licensed films and doing a good business. Manager F. W. Bell intends soon to add vaudeville.

At Williamsport, Pa., the Lycoming Opera House (L. J. Fisk) motion pictures July 18-22. The Family (Fred M. Lamade) motion pictures July 18-22. The Lyric (Daniel Gorman) pictures and illustrated songs July 18-22. The Orpheum (Frank L. Wilson) pictures July 18-22. The Grand (Keyte and Gorman) motion pictures July 18-22. Business fair all week, though the warm weather kept many away; films good and audiences pleased.

At Kearney, Neb., the City Council has passed an ordinance prohibiting the showing of films depicting prize fights, murders and robberies. Notwithstanding the hot weather and opposition attractions, the Crescent has been doing a fairly good business with a good line of pictures, the vaudeville having been discontinued for a few weeks until cooler weather.

At Newport, R. I., the Opera House Bijou and Star all did a satisfactory business July 18-22.

At Saratoga Springs, N. Y., the Lyric, Bijou, and Wonderland are drawing to capacity, despite the warm weather. The Wonderland is showing the Independent pictures, and the other two the licensed right from the release. Steve Blower at the Lyric made a big hit with *Betty Ross* and the Barber Shop Chord. Fred Help Publishing Company, of New York city, latest success. Joe Downey at Wonderland is singing his last composition, a

parody on *Jungletown* to a houseful of audience.

At Pueblo, Colo., the Opera House (E. G. Middlecamp) motion pictures and band music to fair business July 10-15. Grand Little Hippo 16, 17.

## VITAGRAPH BULLETIN.

### Advance Announcements for First Half of August

The latest Vitagraph bulletin describes film releases for the first half of August. Among them are a number of notable films. Aug. 2, *An Unfair Game* will be released. It is a society drama, showing how a heartless society girl tortures the heart of an unsophisticated backwoodsman.

The *Wooling O'*, booked for release Aug. 5, is a light comedy of the type pleasingly familiar to Vitagraph admirers. An old pair of lovers learn how to spoon properly by profiting from the example of the young folks.

The release of Aug. 6 is a Scotch drama, *Her Mother's Wedding Gown*, introducing a wonderful Scotch Callie and showing how an actress returns home to gladden the last days of her aged father.

The *Death of Michael Grady*, Aug. 8, is a comedy based on the fact that Mike didn't die. It is said to be very funny.

The *Turn of the Balance* is the release for Aug. 12. It is a society love story, in which a rich girl comes to the timely aid of her sweetheart.

The release of Aug. 13 is *Mrs. Barrington's House Party*, a comedy-drama, with an elopement and a secret marriage.

## WANTS TO CENSOR IN ST. PAUL.

Rev. Clement C. Campbell, of St. Paul, Minn., who is evidently unaware that nearly all the motion pictures shown in that city have passed the National Board of Censors in New York, wants a special board of censors appointed for St. Paul. His suggestion, of course, was inspired by the misunderstanding and controversy over the fight film.

## GOOD RIDDANCE TO THIS FILM.

That worn-out film, *The James Boys* in Missouri, for which no reputable film manufacturer would now stand sponsor, was banned in Pittsburgh, July 16, by Police Superintendent McQuade. It is by the continual circulation of such junk, no longer representative of motion picture production, that color is often given to the wild charges made by the crusaders.

## LETTER LIST.

Members of the profession are invited to use THE MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and unclaimed for will be returned to the post-office. Orders, postal cards and newspapers excluded.

## WOMEN.

Allworth, A., Mrs. Jas. Ashby, Mrs. S. Anderson, Ullie Akarstrom, Muriel Aldrich, Edith Allan, Myrtle Arlington, Adrienne Augarde, Edna Aug. M. Amber, Britton, Bertha, Mrs. W. J. Brady, Olive Briscoe, Josephine A. Burke, Janet Buscher, Mrs. Jack Brower, Bloch, Gladys Berry, Marie Baxter, Kate Blanks, Violet Black, Una A. Brinker, Henriette H. Brown, Nellie Battelle, Edith R. Black, Caldwell, Jean, Mrs. Hugh Cameron, Una Chadwick, Agnes Cameron, Ida Cook, Florence Coventry, Rose Curry, Caroline Coulter, Phyllis Carrington, Irene Chandler, Florence Craig, Lissie Couger, Edna A. Crawford, Mabel Clark, Flora Clark, Winnie Crawford, Mrs. Walter Cook, Nell V. Claire, Ottie Camp, F. Comstock, De Foiart, Evelyn, Tillie Dayis, Nora Donar, Josie De Mott, Emma L. Drake, Delta Dolvan, Gertrude Dalton, Vinnie Danner, Dolly Dorsey, Lillian De League, Virginia Drew, Lillian Durham, Ewell, Lois, Algernon Eden, Florence Elbridge.

Franklin, Beth, Mary Faber, Ines Farmer, Sallie Fisher, Hattie Foley, Mrs. Chas. E. Fisher, Margaret Field, Gilmour, Leila, Mrs. T. S. Guise, Marie Gebhardt, Marion Goodwin, Vivian Gill, Laura Guerite, G. Griffin, Grace Gibson, Yates Gwensom, Natalie Gilman, Viola Gillette, Louise Gunning.

Hughes, Gene, Mrs. Margaret Hardy, Helaine Hadley, Mrs. Sidney Herbert, Teddy Hudson, Louise V. Hillard, Alice Haynes, Elizabeth Hardy, Martha Hansford, Lettie Holmes, Alleen Hodges, Ward Howard, Frances Hayden, Kittie Howland, Alice Hamilton, Marrie Harris, Joe Haywood, Marion Hyland, Ida B. Hunt, Hazel B. Hubbard, Irving, Paula.

Javier, Emma, Narda Johnson, Kain, Blanche, Genevieve Kana, Katherine Kastred, Josephine Knowles, Josephine Kurrier.

Lyttleton, Evelyn, Katherine Loftus, Lilian Le Roy, Julia Lambert, Jeannette Lowry, Mildred Lowell, May Lahay, Nina Lynn, Ester Laird, Alberta Lee, Sally Lyons.

Mack, Majoria, Elsie Murray, Anna Myers, Helen Miller, Mrs. H. Murray, Mae Montgomery, Louise Myers, Bella Miller, Lucia Moore, Lucy Millikan, Bassie Miller, Mrs. R. Marx, Nora May, Clara Martin, Gertrude Millington, Irene Messinger, Elsieabeth Miller, May Martina, Annie McFerlein, Carolyn McLean, Louise McCarthy.

Nicholson, Evelyn, Cicott, G. Mrs. Gene Ormond, Lala Oberle, Eliza P. Otis, H. Ormsbee, P. G. Ozzy.

Parker, C. Maude, Doris Payne, Flora Parker, Pauline E. Perry, Ida Palmer, Mrs. Lincoln Plumer, Natalie Porter, Clara S. Pease.

Hobson, May, Mrs. Wm. L. Haynes, Esther Rujaro, Corinne Roosier, Dorothy Russell, Katherine Ray, Elsie Ridgely, Reddie Raymond, Mrs. G. M. Rosner, Georgia Russell, Bertine Robinson, Zelma Rolston.

Stanwell, Marie, Ermani Stuart, Almyra Sessions, Mrs. Truly Shattuck, Lois Skillman, L. G. Swain, Frances Schwartz, Mariel Starr, Marion Sheridan, Violat Seaton, A. Shaefer, Mrs. Westropp Saunders.

Taylor, Edythe, Eileen Tate, Ann Taske, Gertrude Thurston, Laura Tintia, Gertrude Tullett, Gladys Turner, Gladys Thomas, Mabel Turner, Clara Tropp.

Weasia, Alice, Gertrude Vanderbilt, Wallace, Fay, Lillian Woodbury, Olive Wyndham, Keith Wakeman, Helen Wilton, Joe Wilson, Kate B. Wilton, Mrs. Nelson Wheatecroft, Evelyn Westbrook.

Young, Sue V., Zimmerman, Mrs. Chas.

## MEN.

Anthony Carl, Jas. B. Adam, Burns, J. M., Howard C. Barnes, Royal Byron, Martin H. Brown, Rich'd Buhler, Wm. S. Bates, Naisse Boilthauer, Wm. J. Burns, Earle Burgess, Hilliard Borth, Jas. O. Barrows, Edwin Baker, Solomon Bialik, Robt. H. Bowers, Phil Berger, F. F. Borwick, Eugenio Baitani, Chas. Bigelow, William Burke, Arthur Berthelet, Chas. Brodin, Henry C. Barnabas, Bohannon and Cory, Courtney Brandon, Davison Clark, D. Caulkins, Chas. Compton, Chas. Clary, Will T. Clark, Billy Carpenter, Allan Campbell, Guy Coombs, C. H. Carlton, Edw. Cole, Harry M. Collins, Robt. Cummings, Alexander Churchill, Wm. Courtleigh, Will Carreilton, Alex. Clark, Robt. E. Campbell, Royal Cutler, Carney Christie, Wm. E. Cleary, Mark Colby, D. Connolly, Arthur Cody.

Dunsmure, Jno., Geo. Dayton, Edgar L. Davenport, Jas. Desmond, Jos. Drum, W. C. DeWitt, Frank Darin, W. A. Dempsey, Robt. F. Downing, Ulises Davis, Frank Dee, Edwards Davis, Harry Dickeson.

Ellwood, Prince, Carl Edwards, Will Eisner, Guy Evans, N. J. Edwards, Wm. E. Ely.

Ford, Edmund, Morris Foster, J. Albert Fricks, Mark Fenton, W. F. Fair, J. J. Hayes, Eddie Flavelle.

Giffen, R. L., Nolan Gane, Geo. L. Gardner, Chas. B. Grant, Henry Gardner, Wm. B. Goodall, E. A. Goldstein, Arthur Greer, Jas. Gordon, Chas. Grapewin, Geo. S. Greenell, Holt, Eddie, Walter Hubbell, Jas. R. Howard, Paul Houston, Harry C. Hudson, Kenneth Hunter, Wm. Humphrey, Will H. Heidoff, Curly Hastings, Geo. H. Hare, G. Harper, Fred J. Hamill, Albert Hyde, Arthur J. Horwitz, Robt. E. Homans, L. Holmes, Percy Heath, Sid Harmer.

Jones, Al. L., Harry James, R. B. Johnson, Kennedy, H. B., Frank M. Kelley, R. W. Kniskern, Frank Kingdon.

Leary, Jack, Stewart Lithgow, W. G. Long, Larry Lovewood, Geo. Le Sour, Clinton E. Lloyd, F. Le Roy, Hubert Labode, M. B. Leavitt, G. A. Lyons, Frank Lynch, E. Lython, Tony Lyons, Gilman Low, Jas. Le Rue, Geo. Lund, Walter Lawrence, E. A. Lock, Francis P. Lord, Lamberti, Loveland, Lennon, Warren D. Lombard, J. B. Lunt.

Mansfield, Sidney, Geo. Meeker, Tully Marshall, Leslie Morse, Floyd Moore, Chas. F. Miller, Sam J. Murray, A. Mignotti, Julian Mitchell, Robt. Milton, W. Fred Mason, Theo. Mitchell, Geo. L. Mai, Sidney C. Mathey, Harry Maston, Dan Moyles, A. E. Morgan, A. J. Myers, Raymond Manion, Chas. E. Mitchell, Cyrus H. Martin, Wm. D. Miles, Geo. McQuade, Donald McGregor, Ellis McBride, D. M. McLaughlin, Walter McCoullough, Robt. McQuade, Robt. W. McBride, E. J. McCarthy.

Neville, Hubert, A. Neuman, Walter Novak, Julian Noa, Victor L. Newman, Tom Neilson, Thos. P. Nye, Osborn, Lynn, Pista O'Hara, Geo. Ovey, J. H. Owen, Eugene Ormond.

Phillips, Herman, Allan Pollock, Eugene Powers, Chas. G. Pearce, W. D. Pendleton, Fred Paudling, E. D. Price, Albert L. Peters, Henry Piccas, Van Dusen Phillips, J. G. Pease.

Robey, H. C., Boris Ryde, Frank A. Robbins, J. G. Ross, G. Bert Rodney, Chas. L. Robinson, S. W. Rosenthal, Jno. W. Rossin, W. D. Richardson, Geo. M. Rossner, Arthur Harick.

Sedley, Harry, Thos. Sheas, Frank Smedley, Billy Stahl, Henry Stockbridge, Wm. B. Singer, N. M. Stanley, E. E. Smith, Geo. Stokes, Thos. Stebbins, E. L. Stratton, Chas. Sherman, Fred'k Smith, Jas. W. Standish, Wm. Sherwood, Alfred Smith, D. Salisbury, H. B. Schutze.

Tennyson, Wm., Sam Thompson, J. J. Taylor, David Towers, J. Harrison Taylor, Chas. A. Shaw, Fred Tidmarsh, Edw. Temple, Harry Tighe.

Van Dyne, C. W., Jno. Von Aspe.

Wilson, Sam B., Walter Wallace, C. Willson, T. Walters, Chas. O. Wallace, Fred'k Wards, Chas. Wyngate, Henry T. Wadfield, Ralph Wordley, Walter B. Woodell, Kerwin Wilkinson, Gilmore Walker, Jas. I. White.

Young, Geo. O., Chas. L. Young, Aubrey Yates.

## REGISTERED MATTER.

Elsie Ridgely, Laura Bos Bryth, Jas. Cortie, F. A. Demarest, Clara Paslet, M. B. Moulton, Frank Bowen, Franklin Whitman, Ernest Prantoni, Sidney McCarty, Walter N. Lawrence.

## Gossip of the Town

The Majestic Theatre, Toronto, Ont., has been leased to Sullivan and Considine, and will open some time during August with 10, 15 and 25-cent vaudeville.

Harry Corson Clarke and Margaret Dale Owen have returned to New York from their Western trip, which included a vacation in the Adirondacks, Niagara Falls and Canada. Mr. and Mrs. Clarke will sail for Europe in August and contemplate spending some time in Brittany.

Richard Carle will open in *Jumping Jupiter* in Grand Rapids, Mich., Aug. 5.

Fletcher Norton has been engaged for the leading light comedy role with Harry Kelly in *Deacon Flood*, under the management of Aarons and Werba.

Charles Frohman last week signed contracts with Leander Sire by the terms of which he will furnish the Bijou Theatre with attractions. This makes nine theatres in New York in which Mr. Frohman is interested, and he says he is about to build a new theatre here to accommodate his enterprises.

Menifee Johnstone is making another tour of Italy with his family, and writes that he is enjoying every minute. "I never saw such a bunch of Americans over here as there are this year," he adds. Mr. Johnstone will sail on the *Adriatic* on Aug. 10 to begin rehearsals in *On the Eve*, in which he will play his old part of Teploff.

On July 4 *Un Cas de Conscience*, by Paul Bourget, was given its premiere at the Comédie Française. This free adaptation of a short story by the same author makes excellent stage material of the thrilling variety. It was excellently played and well received.

Daniel Frohman has accepted a new play called *Lola* from the pen of Owen Davis, the erstwhile writer of melodramas.

Valeska Suratt and William Gould are announced for appearance at Hammerstein's Aug. 1.

Mrs. Robert Chanler, otherwise Madame Lina Cavalieri, was operated on in Paris on July 25, for appendicitis. Her condition is not such, however, as to cause extreme anxiety.

Pauline Chase, who became famous as the Pink Pajama Girl in *The Liberty Belles*, comes to this country on the *Kaiser Wilhelm II* for her engagement in *Our Miss Gibbs*. Supporting Miss Chase are Jean Alwyn and Kitty Mason.

A company to play *Seven Days in the West* took the place of the regular company at the Astor on Saturday, July 23. The cast included Albert Brown, Ned Finley, Benjamin Van Wilson, Hugh Cameron, William Wadsworth, Jack Sheehan, Madeline Winthrop, Clare Sheldon, Norma Mitchell, Florence Robinson. They play a week at Atlantic City before going West.

Paulton and de Mille have written the book for a three-act comic opera with scenes in the Philippines. The score is by Anton Hegner.

Sebastian Smith and Harold Clemence have joined *The Brass Bottle* and *The Aradians*, respectively. They came on the *Campania* on July 23.

To the electricians, property men and stage hands, who had been at the New Theatre and on tour during the entire season, Winthrop Ames, director of the New Theatre, gave a dinner at Healy's restaurant. Watch fobs were souvenirs. To Mr. Ames the technical staff presented silver loving cup in the course of the evening.

Marjorie Mahr, the chorus girl who lost both her legs in a railroad accident, has many friends, who have collected over three hundred dollars for her. The sympathy and generosity of all Portland has been enlisted.

Mrs. Patrick Campbell's new play is *The Player Queen*, a comedy of the Renaissance in rhymed verse. W. B. Yeats, the author, believes that a revival of romantic drama of this sort is imminent.

Chantecler reached its two hundredth performance at the Porte St. Martin, on July 22.

William Collier closes his tour in *A Lucky Star* on Tuesday night at Spokane. From there he goes directly to Elitch's Gardens, Denver, for a month in stock engagements. His repertoire includes *The*

Man from Mexico, Caught in the Rain, and a new piece upon which Mr. Collier collaborated with Edgar Selwyn.

On the *Kronprinz Wilhelm*, which sailed July 26, were Gussee Holl and the Great Lester. Miss Holl is the German imitator, who made no sensation in this country. Mr. Lester has been engaged for a London appearance.

Olive Harper has been engaged by Klaw and Erlanger to play an important part in a forthcoming production in which Lillian Russell will star.

Bessie Clayton sails to-morrow for Paris, where she will study. She will return in October.

Currie and Miller, controlling theatres at Stapleton, S. I., and Stamford, Conn., are organizing a first-class stock company for each house, and will open at the end of August with high-class plays.

### PARKS AND AIRDOMES

**The Outdoor Season Beginning in Various Cities—Notes of Openings.**

At Hornell, N. Y., Manager H. A. Dudley opened his new airdome called the Seneca on July 18 with a strong vaudeville and picture bill. Present indications are that good business will continue here for balance of season. The Peerless, on Main Street, is also doing well and seems as popular as ever.

At the St. Josephs, Mo., Airdome (C. U. Phillips and R. Van Houten) the Wm. Grew Stock company presented *Billy and Mr. Smooth* July 10-16. William Grew in the title part of *Billy* made a decided personal hit. Both plays were unusually well presented and business was excellent. Same company will present *The Man on the Box* and Camille July 17-23.

George V. Halliday has taken over the general management of the Airdome circuit in Southwestern Pennsylvania and Eastern Ohio, which is owned and controlled by the Airdome Amusement Company, of which F. R. Hallam is president. The attractions playing this circuit at the present time are the Phil Maher Stock company, Charles A. Taylor Stock company, the King Lynn Stock company, the Empire Stock company, the Halliday Stock company, the Howell Keith Stock company and Reese Brothers Minstrels. All these airdomes were constructed with waterproof canvas this season, consequently the attractions lose no nights on account of rain. Business in the last two weeks has been very good.

At the Fort Scott, Kan., Airdome (Harry C. Ernich) Lyric Stock company in *The Golden Gipsy*, *The Hebrew Peddler* and *A Face in the Moonlight* 11-16; fair business. The P. and W. Players 18-23.

At Kearney, Neb., the Majestic Stock company is now in its second week and doing phenomenal business at the Airdome. The Flora De Voss Stock company at the Mexico, Mo., Airdome (A. R. Waterman) July 4-18 in *Romance of the North*, *Quaker Tragedy*, *Man from California*, *Out of the Fold*, *Mary Jane*, *My Partner*, Little Alabama, *Queen's Evidence*, *Trilby*, Wyoming Sheriff; company strong. Independent Players 18-21.

At the Dubuque, Ia., Airdome (Jake Rosenthal) Harvey Stock company July 10-13 in *The Devil's Kitchen*, *The Cloverdale Farm* 14-16 played to crowded houses. Same company 17-23 in Alaska.

At the Leavenworth, Kan., Airdome (C. L. Mensing) excellent vaudeville and motion pictures July 18-23 to good business.

Manager L. Barnette opened his new house at Fort Dodge, Ia., on July 19, and presented the Fraser Stock company in *Lost in the Hills* and *A Fatal Wedding* July 21. The house is very attractive and has seating capacity of 1,200.

At Lancaster, Pa., Manager George Tannahill opened the Lyric July 7 with vaudeville to good business. Booking by the Gus Sun circuit.

Lorraine Keene and associate players, after a season of seventeen weeks, playing Sioux City and Maurice W. Jack's circuit, did not close, but continued for the entire season, playing the new air dome circuit throughout Nebraska. Business everywhere has been entirely satisfactory. Miss Keene has a strong organization, including Frank Livingstone, A. M. Beamish, Will Wag, Roy D. H. A. Lewis, Glendon Fox, Collette Powers, Ethel Noble, Myrtle Bruce and Mable Gordon.

At Sheedy's, Newport, R. I., Manager Charles E. Cooke presented *The Balloon Girl*, Hobson and Deland, Charles and Fannie Van, Alpha Troupe, Welch and Maitland, Claude and Marion Cleveland, Arlington Four, Parshier July 15-23 good business. Next week, Mabel McKinley.

At Central Park, Dover, N. H. (Edward F. Galligan, res. mgr.), J. W. Gorman's Musical Comedy company presented *The Explorer* July 11-16 to large and enthusiastic audiences. The Girl and the Man 18-23.

At Dixon, Ill., the Cosmopolitan Carnival company presented a good bill of novelties and did well financially at Athletic Park July 18-23.

At Johnstown, Pa., Luna Park (John

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**Hinkel**: Owing to much misunderstanding that admission coupons would be redeemed all over the grounds, the management has decided to have the gate free, save on special occasions, and consequently free "hip" features have been abandoned, and the theatre is now charging admission. The theatre acts July 14-16: Leonard Lark, barrel jumper; Carré and Carré, refined musical act. 18-20: Bob and Daisy Cunningham, comedy sketch; Margaret King, comedienne; business good.

At the St. Josephs, Mo., Airdome (C. U. Phillips and R. Van Houten) the Wm. Grew Stock company presented *Billy and Mr. Smooth* July 10-16. William Grew in the title part of *Billy* made a decided personal hit. Both plays were unusually well presented and business was excellent. Same company will present *The Man on the Box* and Camille July 17-23.

At Albany, N. Y., outdoor amusements were favored with perfect weather July 18-23, and large crowds attended the local resorts. At Maple Beach Park the Wangdoodle Comedy Four, the Mandys and Cycling Brunettes were among the added features. Electric Park had a strong bill of specialists which embraced Rowan, Lina and Moll, Margaret Bennett and company, the Hatchets, Mondem Phillips, Max Zimmer, Forrest Cheney and Lees Marponettes, Kip Reed, Marie Davis, Floretta Clark.

The American Band opened an engagement at Electric Park, Kansas City, Mo., July 17, to two big crowds. Both concerts were much enjoyed, the applause being most enthusiastic after each number.

At Partang Park (P. M. Davis), Harrisburg, Pa., week of 18-23 was devoted to high-class vaudeville; the attendance was very good; company of more than ordinary interest and attractiveness. The entertainers follow: Owley and Randall, comedy juggling; a good act; Maice White, singer; Barlow and Franklin, singing and dancing and comedy sketches; Jack Lee, songs in Dago dialect; this was a hit; Hensel and Walsh, a German act, somewhat amateurish, but it took with the audience. Next week, Vacation Daya, with a promise of youth and beauty.

The airdome at Ocean Springs, Miss., which opened July 2, under management of E. W. Illing, continues to present a fine lot of films and is doing well.

At Washington, Pa., the Airdome Amusement Co. (C. W. Maxwell), New Stock company, July 11-16, drew good business entire week in *On the Frontier*, *Child Wife*, *Du Barry*, *Cheerful Liar*, *Midnight in Chinatown*, *Girl Engineer*. Good company. Reese Brothers' Big Africader Minstrels 18-23. King Lynn Stock company July 25-30.

At Will P. Brook's Airdome, Guthrie, Okla., the Great Western Stock company pleased large crowd every night July 10-16. Repertoire: *The Better Way*, *St. Elmo*, *Sin and Its Sorrows*, *A Mad Love*, *Fight for Millions*, *Marching Through Georgia* and *Lady Audley's Secret*. Erena Steck and Marion Taft made decided hit. Company reports excellent business this season. House dark 17-23.

At the Grand Rapids, Mich., Airdome (A. J. Gillingham) High's Stock company in *The Gambler* and the Girl July 18-23 pleased good houses.

The Scranton, Miss., Airdome (J. A. Williams) vaudeville and pictures drew good houses July 11-16. Audiences pleased.

At Lew Hosi's Airdome, Biloxi, Miss., July 11-16, a benefit for the local band drew well. Business for week fair.

Fine weather continues to attract large attendance at Fontaine Ferry Park and Riverview Park, Louisville, Ky.

Appearing at the Pavilion at the former week of July 16-23 are Hilda Hawthorne, Swain's Cockatoos, Cecile Francois and company, the Exposition Four, and Fred Hamill and His Bathing Beauties. Gregg's Band made a hit in double daily concerts, with Madge Caldwell as soloist. At Riverview the Bands Roma Concerts proved attractive, with Edna Whistler as soloist. Dancing, swimming and enjoyment of the many novel out-of-door pleasure devices made up a seductive offering at this popular place.

At Topeka, Kan., after a short season of motion pictures, the Cohn Comedy company began a season of repertoire at the Airdome, opening July 18 in *An American Gentleman*.

Mlle. Vanity and her band of pickaninnies are the special attraction at Chester Park this week. The Chester Park Opera

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company closed its season July 23 with the best production of *The Telephone Girl* ever given in Cincinnati. Great credit is given to Managers Martin and Rogers for the high character of plays and players presented by this company.

At the Lagoon, Salt Lake City, U. S. Don Philippini and his excellent band have delighted immense crowds with their fine music, giving two concerts each day.

At the Bayshore, N. Y., Airdome (White and Mueller) motion pictures (Independent films) and illustrated songs July 18-23 to good business.

## CHICAGO THEATRICAL NEWS

**Knights Templar Conclave Rouses the Theatres—Hal Stephens in Imitations—Metropolitan Chorus Rehearsals—Romeo and Juliet at Bijou—Bills for the Week.**

(Special to The Mirror.)

CHICAGO, July 25.—Virtually beginning the new season the Cort will reopen next Sunday, July 31, with Julian Eltinge and a number of associated entertainers. Mr. Eltinge will offer some new songs. Kate Elinore and Sam Williams will play their farce, *The Irregular Army*, Middleton and Spellmeyer will again sing and act in their clever little Western drama, *A Texas Wooing*. Riccobono's horses, Almont and Dunton and the Gee Jays, "human manikins," will complete the bill.

Several other theatres will open for the season week after next. The Chicago Opera House will have *The Girl from Hector's*, beginning Aug. 7. The special inducement to open early in August is the Knights Templar conclave.

Alexander Carr has been added to the company which Harry Askin is selecting for his first production at the La Salle Opera House, *The Sweetest Girl in Paris*.

Vesta Victoria will be the star at the Majestic beginning Aug. 1, as a special Knights Templar attraction.

William Morris' *My Cinderella Girl* is nearing its two hundredth performance at the Whitney Opera House. A second company of *My Cinderella Girl* will be formed with Frank Woods playing Mr. Morris' part. Both will begin their Fall tour on Labor Day.

The Old Town will be back at the Studebaker, opening the new season there Aug. 15 with Montgomery and Stone.

Another theatre to open next week, starting the new season, is the Lyric, with *The Midnight Sons*, Monday night, Aug. 1.

*The Girl in the Kimono* is in its fifth week at the Ziegfeld.

Chicago will again be favored with a visit of the New Theatre company next season. The engagement will be filled in the spring.

The first of the outlying stock companies to open the season will be the Marlowe. Manager Charles Marvin will make his first production late in August.

The new season at the National Theatre will begin Sunday, July 31, with Rosalind at *The Red Gate*.

Charles Bradley's new drama, *Her Son*, will open the season at Power's Aug. 7 with a company including Jennie Eustace, Katherine Emmett, Sydney Booth, Margaret Lawrence, William Riley Hatch, Margaret Sergeant, Hall McAllister and Arthur Behrens.

In the Flirting Princess company for the new season Eulalie Jensen will have the title-role. Others supporting Harry Bulger will be Maud Emery, Frank Carter, Dale Fuller, Charles Morgan, Harry Dickeson and John Patton.

Joseph E. Howard is to be in *The Goddess of Liberty* company next season, and Violet Seaton will be the prima donna.

The Illinois will reopen a week from Saturday with Wilbur Nesbit's *The Girl of My Dreams*. Leila McIntyre and John Hyams are at the head of the company.

Rose Coghlan, who was here last Spring with the New Theatre company, is the star of the Majestic bill this week. She will play Frank Ferguson's *The Ace of Trumps*.

Channing Ellery's band continues to be the magnet at Bismarck Garden. Creators remains at Sans Souci and Lombardi at White City. Riverview will have a baby show this week.

The bills this week: Olympic, Fortune Hunter; Colonial, Madame Sherry; Cort, Julian Eltinge; Ziegfeld, *The Girl in the Kimono*; Princess, Baby Mine, with Otis Harlan; Whitney, *My Cinderella Girl*; Bijou, *Orphan's Prayer*.

OTIS COLBURN.

TACOMA.

**The Mack-Swain Company Has Made Many Friends Here—Miss Illington's New Play.**

tribution delighted the big audience. Virtually the entire bill was worth exceptional praise. It included Jarrow, the prestidigitator; Leonie Pam, the Brothers Hedges and Jacobson, Decomo and Onso and the George R. Stevens Quartette.

Rehearsals of the chorus for the Metropolitan-Chicago grand opera company season at the Auditorium have begun under the direction of Chevalier Emanuel. There are sixty singers at the rehearsals. So far they have given all their attention to Alda music. The Auditorium is being redecorated and refitted. The chairs of the main floor will all be replaced and the rows will be on curves instead of straight lines.

Manager Morton H. Singer of the Princess Theatre and the Princess companies, returned from the East last week and announced a new musical production for November, in which Henry Woodruff will be starred. William Singer will manage Miss Nobody from Starland on tour next season, and others of the more recent Princess productions will be out on royalty. *The Golden Girl* is booked for a season beginning in October.

Arthur G. Thomas, a veteran manager of this city, will have charge of one of My Cinderella Girl companies next season. His daughter, Miss Virginia Thomas, an unusually bright and attractive member of the company at the Whitney Opera House, will be in his company on tour.

Dorothy Vaughn has introduced her laughing song as her especial contribution while playing Elizabeth Murray's part in *Mme. Sherry* at the Colonial, and it has won her many encores from the first.

Marjorie Wood, who succeeded Marquita Clark in *Baby Mine* at the Princess, makes a different yet attractive part of the distracted young wife. Miss Wood has good looks and a sweet and sympathetic manner, which help to make her Zoë popular. The farce has been filling the Princess during all its run until the present heat wave. The advantages of a production whose scenery, as Eddie Foy has said, can be carried in the pocket, and needs only seven actors, over a production like *Up and Down Broadway* and a recent Princess offering which kept twenty or thirty stage hands busy, are apparent to managers. Possible success with simple, seven-part farces is constantly teasing theatrical speculators to give them a trial.

Edwin Clifford and T. F. Hanks, of the National Printing company, continue as proprietors of the National Theatre this season and John P. Barrett is retained as manager. Dramas and musical comedies will be offered, as last season, by traveling companies.

Romeo and Juliet at the Bijou last week by the Klimt-Gazzolo stock stood the midsummer test of outdoor attractions and heat and interested the West Siders more than ordinarily. Anne Bronagh was satisfying in the first part of the play, more so than in the latter. She has gifts which make her especially successful in depicting the feelings of a girl of sixteen in her first love affair. Guy Coombs was hardly as praiseworthy as Romeo. George L. Kennedy was a good Friar Lawrence. In the cast were Frank Day as Mercutio, D. M. Henderson as Tybalt, George Salisbury as Capulet, Edward Peyton as Daris, Nellie Holland as nurse, Rose Clay as Lady Capulet. This week a special production of *An Orphan's Prayer*.

OTIS COLBURN.

**The Mack-Swain Company Has Made Many Friends Here—Miss Illington's New Play.**

The Mack-Swain co. presented at the Tacoma *The Miller's Daughter* July 11-14 and matinee. This stock co. is doing a very good business and some creditable work. William Collier 15-16 had two good and well pleased houses. Nobody objected to Mr. Collier being about all there is to *A Lucky Star*. He threw in some extra jokes which were evidently unexpected by both co. and orchestra.

Margaret Illington is again at home in this city and preparing to rehearse for next season in her new play, *Until Eternity*.

E. G. Cook, representing Klaw and Erlanger, states he will not be able to give

out plans in full for some days, but says K. & E. will be in Tacoma for the season of 1911 on the same basis as they will be in other Coast cities.

FRANK B. COLE.

SEATTLE.

**Sacred Heart Students Give Creditable Performance—Good Business at All Houses.**

At the Grand Bonita and her musical comedy co. in Playing the Ponies amused and entertained small and medium audiences, which showed their appreciation by liberal applause. In the cast were Violet Mack, Fib Whiteside, Mamie Wells, Lew Hearn, Al. Sykes, Claud Lightner, Cliff Robertson, Arthur Mayer and other talent. Dark 17-23.

*Golden Hair* 14-16 was presented at the Alhambra by the students of Sacred Heart School before appreciative audiences, ranging from medium to large. Some of the features were novel and ingenious. The singing was excellent and the young people acquitted themselves with credit. Marguerite Doyle in the title role made a hit. In the cast were Margaret Sheehan, Marie Habernal, Winifred Ryan, Ray McKnight, Leo Christopher, Eugene O'Neil and others.

At the Seattle the Russell and Drew Stock co. gave a fine presentation of the *Hidden Hand* 10-16, under the capable direction of R. E. French before houses averaging good business. Edward Kellie as Old Hurricane appeared thoroughly at home in the part and scored effectively. Jane Tyrrell as leading woman made most of the part assigned to her. In the cast were Eva Earle French, Claire Sinclair, Sue Howard, True Boardman, Geo. B. Berrell, Sidney Payne and others. Same co. in *The Convict and the Girl* 17-23.

The offering at the Lois was *The Corner Grocery* 10-16, which drew large audiences. In the cast were Aileen May, Lillian Griffith, Linnie Love, Richard Scott, Robert Webb Lawrence, Raymond Whitaker, Norval MacGregor and Harry Cummings, who contributed to the success of the performances. Same co. in *Rip Van Winkle* 17-23.

William Collier will appear at the Moore in *A Lucky Star* 17-23.

William Morris, who has been associated with the Lois Players as heavy man, leaves 17 for the East to enter on an engagement in vaudeville with Mr. and Mrs. Gene Hughes on the Keith and Proctor time, and will play comedy part in the Hughes' new act, carrying special scenery and original effects. The work of Mr. Morris in the heavy roles at the Lois was marked by skill, ingenuity and effectiveness.

BENJAMIN F. MESSEVERY.

MINNEAPOLIS.

**Lee Baker and Edith Evelyn Given Hearty Welcome at the Lyric.**

The Spoilers was given a capable production by the Hayward co. at the Metropolitan July 11-16. Eugene McGilligan contributed a well thought out impersonation of Struve, and Henry Rowell, the new heavy who succeeds Frank Dennisthorpe, was well received. A dramatization of Mrs. E. D. E. N. Southworth's novel, "Ishmael," by Grace Hayward was the vehicle for the Hayward Stock co. 17-24. The production was capably given, the leading roles being taken by Grace Hayward, Albert Morrison, Agnes Bilal, Joseph Greene, Frank Tobin, Eugene McGillian, Mary Hill, Myrtle Gayett, Henrietta Vaders, Henry Rowell and Dave Marlow. The Battle follows.

At the Lyric audiences are saying goodbye to Corliss Giles and Frances Neilson, who have become great favorites during their stock season here. The Great John Ganton is the bill, with W. H. Tooker doing the role in which George Fawcett was seen earlier in the season. Others in the cast are Bert Walter, Waynes Aray, Benedict MacQuarrie, Louise Farnum and Jane Meredith. The Truth follows, and will serve to introduce for a limited engagement Lee Baker and Edith Evelyn, the two most talented and popular leading people who have ever appeared in this city. They were members of the original Lyric co., and almost an ovation was given them on their return in *The Truth* 17. They are here for a limited engagement only, as Mr. Baker returns to the New Theatre co. in the Autumn. The opening bill furnished them with excellent parts, Miss Evelyn carrying off high honors by her excellent work as Becky Warde. The other parts were in the capable hands of W. H. Tooker, Louise Farnum, Bert Walter, Benedict MacQuarrie, Jane Meredith and Coral Tooker. Next week, *Her Great Match*.

CARLTON W. MILLS.

TOPEKA.

**Plans for the New Season—More Houses Added to the C. K. W. Circuit.**

Roy Crawford of the Grand, Majestic and Novelty, has completed arrangements for the opening of the 1910-11 season. The Flirting Princess, with Harry Bulger, will open the Grand Aug. 29. The complete list of bookings will be announced within a few days.

North Brothers Stock co., with last season's favorites and several new people, will resume at the Majestic on the same date, opening in *The Man on the Box*. Manager C. C. North has arranged for a number of plays not seen here in stock, many of which call for a large cast.

The Novelty, now offering moving pictures, will close late in August, and after undergoing a thorough renovating will re-open Sept. 5 with vaudeville booked from the Orpheum circuit, which insures a high class of attractions at this house.

The Crawford, Kearney, Wells Amusement Company reports big business at all of the houses on the Kansas, Oklahoma and Nebraska circuit, particularly in the South. Forest Park, Atchison, Kan., and Atlantic City, Iowa, have recently been added to the circuit.

James Kearney, of the C. K. W. Co., will spend his vacation in the East, leaving early in August. Mr. Kearney entertained H. E. Haynes, general contractor of the Selig-Pinto Shows, during the appearance of that organization here 15.

G. D. HOON.

PORTRLAND, ORE.

**William Collier at the Bungalow—Mrs. Fiske and Margaret Anglin Next Week.**

William Collier in *A Lucky Star* was the only dramatic attraction in the city July 10-16, and played to fair business. The Bungalow Theatre in its present condition is evidently not up to Mr. Collier's standard of a playhouse, and his displeasure seemed quite apparent in his work. At least this appears to be the impression about town generally, and with some show of resentment. However, until the new theatres open next season, it is the best the city has to offer.

Mrs. Fiske is announced in *Becky Sharp* and *Pillars of Society* for 21-22, followed by Margaret Anglin 25-27 in *The Awakening of Helena Richie*.

The Armstrong musical co. still holds forth at the Lyric, giving an hour long musical burlesque and playing to good business.

A sad accident occurred to one of the little chorus girls, Marjory Mahr, who was caught on a railroad trestle south of the city while out walking 10, and suffered the loss of both of her limbs. She is lying in a very precarious condition at St. Vincent's Hospital. A big benefit for her is being planned. JOHN F. LOGAN.

DETROIT.

**The Temple Is the Only House Open—Norman Hackett's New Role.**

All houses are closed with the exception of the Temple, where Manager Moore persists in maintaining the high standard of attractions even during the dull months. Valerie Bergeron and co. headed the bill July 18-24, offering *The Sultan's Favorite*, and the balance was round out by Billy Gaston and Isabelle D'Armond, the Lawrences, Three Magicians, Dave Ferguson, Marie Sparrow and Paul Stephens.

Local managers have formed the Detroit Theatrical Managers' Association for the purpose of considering and handling matters of mutual interest. The Detroit Opera House, Lyceum, Garrick and Temple Theatres are represented.

It has been arranged for Valerie Bergeron to make her engagement at the Temple a fortnight in length, and next week she will present *Grace Griswold's Little Comedy*, *Hillie's First Love*, one of the first sketches in which Miss Bergeron won success in vaudeville.

Norman Hackett, of the Detroit actor colony, has been engaged by the Shuberts to play the leading male part in *The City*.

ELVY. A. MARION.

If your dinner distresses

half a teaspoon of Hornford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

## STAGE TOPICS IN BOSTON

**The Clansman Excites Opposition and is Withdrawn—New Plays by Local Authors—Benton's Chat of Summer Amusements.**

(Special to *The Mirror*.)

BOSTON, July 25.—As might have been expected, *The Clansman* suffered from the injudicious stirring up of race sentiment in advance of the production at the American Music Hall. It was simply a repetition of the experience elsewhere. The piece was well liked and well given, but the negroes got to talking—and Boston has some black orators who will talk like a perpetual motion machine at any provocation whatever. They agitated for all that they were worth by their warm appeals to the police and to the Mayor, but Lindsay Morison simplified things by offering to take it off before the first week was over to give the *Bingville Bugle* in its stead. It was not ready, however, so that *The Clansman* got a full week, but not the three which had been booked for it.

It seems almost like the good old times when Boston was of importance as a producing center for theatricals. Years ago plays were given here first and enjoyed long runs here before the rest of the country saw them. It was not necessary to wait for a year or two until the rest of the country saw a piece before it could come here. Boston managers had the initiative and other cities fell in line. Boston was not a dog town, and did not serve, as was the case last season, simply for the place of trying out pieces which proved failures and managers were ready to drop at the end of the venture here. Times certainly have changed, but it looked like a return to former conditions to see the situation in town this week. Only two houses are now open for the regular summer season, but in each of them this week there is an entirely original play by a Boston author, so that the week is one of genuine innovations, even if it is in Midsummer.

Charlotte Hunt was the first with the announcement of her new play by a Bostonian, and there was much interest at the Majestic to see *The Man's Game*, which was written by G. Humbert Westley, who has been best known for his novels. The play is a suffragette drama, for it deals with the adventures of Eleanor Dean, a Wellesley graduate, who lives in Denver, where women vote. John Elton, her guardian, is working for the election of Matthew Raeburn to the position of Governor, for he feels that if he is elected he will give to Elton valuable railroad franchises in which he has invested all his fortune as well as that of his ward. Defeat at the polls will mean the financial ruin of both, but when the heroine learns of the intolerable conditions in Raeburn's cigar factories she starts to denounce him. Then she inaugurates a campaign in which she has valuable assistance from a Salvation Army worker named George Stanwood. The result is the defeat of Raeburn for the Governorship. Miss Hunt was again seen to the best of advantage, and others who were seen to give excellent work were Messrs. Buhler, Balfour, Barrett, Brooks and Denton and Misses Stanton, Temple and Hale, the last named being especially realistic as an anti-suffragist.

The other new play in town is at the American Music Hall, where Lindsay Morison's company gives another decided innovation by the presentation of *Bingville Bugle*, by Newton Newkirk. For years each copy of the *Sunday Post* has had a page devoted to the doings of the people of Bingville, and the novel burlesques have been interesting in the extreme. Now he has taken the principal persons of this imaginary place and has strung them together in a pleasing love romance, which starts at Bingville in the country store and newspaper office, continues in Boston and finishes once more at Bingville. The characters have all figured in the Bugle in the *Post*—Hen Weathersby, the storekeeper; Bijal Barker, the clerk; Millie Underwood, the heroine; Anglia Tucker, the society leader; Harve Nixon, the editor, and all the rest. Mr. Newkirk has written an entertaining novel comedy with just the right bit of heart interest, and Lindsay Morison's stock company gave it an admirable production.

Laura Burt and Henry Stanford give the chief dramatic interest to the bill at Keith's this week. Miss Burt has not been seen here in some time, but she is always a prime favorite, while Mr. Stanford was one of the leaders of the New

Theatre company when it was here recently. They have a clever playlet in *The Order of the Bath*. The *Maid of Mystery* remains another week, and the bill also includes the *Temple Quartette*, Monroe and Mack, Lamare, Bennett and Lamare, De Haven and Sidney, Paul Bemis, Julie Frary and Sam Watson's Barnyard Circus.

These are the days of musical comedies at the open air theatres in and about Boston, for the offerings of the week include *Philotti* and *The Auto Girl* at the Medford Boulevard, *The Girl and the Man* at Norumbega Park and *The Nahant Girl* at the Kickerbocker Theatre, Ball Point, and they are all much alike in texture.

The Summer burlesque stock company at Waldron's Casino did not keep through the hot season, and now that house also is dark and will remain so until August 20, when the *Rents-Santley Troupe* will be the first attraction.

The first appreciative effect of Henry W. Savage's transfer to the Shuberts from the syndicate will be shown in this city. He had been booked to give *The Merry Widow* for a revival at the Tremont, and that house was to reopen with that, but now it goes to the Majestic, to begin the regular season there, \$8. This change will cut Charlotte Hunt's season short, and she will have only one more week, for which Carmen will be the bill. I hear that Miss Hunt may not be lost to Boston after all, and that her stock company will be maintained as a permanent attraction, but at quite another theatre. However, that is merely a rumor and there may be nothing in it.

The same night that *The Merry Widow* comes back the Grand Opera House will reopen with *The Chinatown Trunk Mystery*. It would not look as if melodrama were entirely dead from that announcement.

E. Rosenbaum, Jr., is the first advance man in town this season. He is here in the interests of *Three Million Dollars*, which will give the Colonial a mid-Summer season beginning 1, its first since *The Pearl and the Pumpkin*.

Lindsay Morison evidently has faith in the rural comedy, for he is going to give Quincy Adams Sawyer and *Sky Farm* as well as *Bingville Bugle* by his stock company this Summer.

Hattie Lewis has been at Augusta, Mo., on a visit to Mr. and Mrs. H. Price Webber, of the Boston Comedy company.

Boston has had no end of trouble this Summer on account of the union restrictions upon the bands for the open-air concerts, and the whole series were held up for a while. In the emergency Mrs. Caroline B. Nichols, of the Fadettes, which used to be a popular women's orchestra here in vaudeville, came forward with an ingenious offer of the nature of Pop concerts, but it was not accepted by the gallant Mayor Fitzgerald.

The Boston Pageant Association, which was organized last Winter to promote *The Pageant of the Year*, which was given at the Back Bay Opera House to aid the Fathers' and Mothers' Club, an organization with matters in the decided regency, has reached the bankruptcy counter. The Pageant was artistic, but not a drawer of money and the attendance was woeful. The result is liabilities of good extent and no assets whatever. There will be no receiver, for there is nothing to receive.

Charles A. Mendum, John Drew's brother-in-law, was arrested last week on the charge of a grand scheme at the complaint of the United States authorities, and he was held in \$500 for hearing. He, being released on his own recognition. He is charged with making a substantial sum from the sale of lists of investors, and when the 500 or more names were looked up, several were found to be those of people dead for several years. Only five on the whole list had \$100,000 or more. After an investigation the arrest was made.

The Coburn Players are going to come to Harvard in a fortnight to give a fresco performances on the college grounds. The plays will be *As You Like It*, *Electra*, *Much Ado About Nothing* and *Romeo and Juliet*. When they were in Cambridge last Summer they gave *The Canterbury Pilgrims*. They come now at a time when all the college students are away on their vacations.

By the filing of a marriage license re-

turn at Brookline the secret of a wedding of theatrical interest was betrayed. The bride was Margaret Walker Lindsay, daughter of Charles L. Lindsay, of that town, formerly of Strongheart and St. Elmo companies, and the groom was Noel H. Beery, of New York, formerly stage-manager for Ezra Kendall. The ceremony was performed by Rev. Frederick C. Paul, of St. John's Episcopal Church in this city, 10, and the couple left at once for New York. They first met when they played opposite parts in Strongheart last season.

JAY BENTON.

### MILWAUKEE.

**Work of the Alhambra Company Appreciated—Robert Dempster Seriously Injured.**

The patrons of the Alhambra Theatre co. are taking a trip over *The Love Route* at the Majestic this week, and, judging from the applause that greeted the players at the end of every act, everybody is well pleased with the ride. The play makes an excellent vehicle for a stock organization and the co. handle their parts exceedingly well. Robert Dempster was never seen to better advantage. Maud Gilbert, who has returned after a week's well earned vacation, makes a most charming heroine. She plays and looks the role of the cowgirl to a T. The Rejuvenation of John Henry 25-30.

Robert Dempster, the popular young leading man of the Alhambra Stock co., was seriously if not fatally hurt Monday evening after the performance. Entering his apartments at the Martin with two of his friends, he found the elevator man missing, so Mr. Dempster suggested running the car himself. Although his friends would not follow, Dempster got in the car alone and it started upward. Not being successful in stopping on the fourth floor, he opened the shaft gate and tried to leap from the moving car. His foot slipped, however, and he was caught squarely across the hips. The top of the car was chopped to pieces in order to extricate his body. He was rushed to Trinity Hospital, where it was found his pelvis bone was twice fractured, and he also sustained severe internal injuries. Mr. Dempster's career as a leading man was very promising, and this misfortune will be a shock to his many friends.

Mr. Ginnis, former Shubert star, who was visiting in the city, is playing Mr. Dempster's part for the balance of the week, and considering the short space of time in which he had to memorize the lines, his performance Tuesday night was excellent.

L. R. NELSON.

### CINCINNATI.

**Helen Reame in Leading Roles—Ben Greet's Players in Quarantine.**

The vaudeville at the Grand continues to do good business. The Famous Kendys head the bill and Serpenta in repertory dancing is also a drawing card.

Helen Reame, a young Covington woman, will, in the temporary absence of Edna Ellsmere, be leading woman at the Park Stock co. at the Lagoon, making her debut July 24 in *Lady Audley's Secret*. Herschel Mayall plays the role of Luke, the drunken gamekeeper. Phil Quinn and Madeline Reame appear in prominent parts.

The duel between the Raleigh and Spanish flagship, which is a reproduction of the battle of Manila, is still thrilling the crowds nightly at the Lagoon.

The Ben Greet players will give Shakespearean plays at the Zoo during the first two weeks of August. It is to be regretted that these players cannot appear at some suitable place where the characters could be properly presented.

Edna Ellsmere will sing popular songs at the Orpheum roof garden this week. She has been playing leads in the Park Stock co.

A. J. McNAIR.

### BALTIMORE.

**Lyman Howe's Military Spectacle—Electric Park Under New Management.**

BALTIMORE, July 25.—The United States War Game is presented at Ford's by Lyman H. Howe, Admiral Dewey, Rear-Admiral Schley and Secretary of the Navy Meyer, with the cadets of West Point, the midshipmen of Annapolis, and the famous trick cavalry at Fort Meyer, together with the colored regiment that led the charge at San Juan, with Colonel Roosevelt, are all to be seen and enjoyed. To-night's audience was a large and enthusiastic one and a very successful season is anticipated.

Lizzie Daly, of the well-known theatrical family, is at the Victoria, appearing

in *The Lady and the Midget*, supported by a clever diminutive comedian.

Electric Park is under new management and special attention is being given to maintaining a first-class vaudeville bill. Rice and Walters, the Musical Chaplins, the Great Mitchell and Miss Melaine Miller, vocalist, are enjoyable.

HAROLD RUTLEDGE.

### WASHINGTON.

**Continued Success of the Columbia Players—Other Summer Events at the Capital.**

WASHINGTON, July 25.—With Saturday night's performance of *The Little Gray Lady*, after a successful week, Julia Dean, the prime personal favorite in the leadership of the Columbian Players for the past ten weeks as stock star, bade adieu to a big house full of admirers. Despite urgent requests for a further continuation of her engagement, Miss Dean felt the necessary requirement of a short rest previous to taking up the big work of the regular season. With a few gracious words she responded to repeated curtain calls.

Puddinhead Wilson, the current week's offering, is well presented. Edwin H. Curtis, whose success as a producer during the season has been marked, added another emphatic success. The allotment of characters was in admirable accord with the atmosphere of the play, and the Columbian Players again distinguished themselves with rare individual credit. This is Emeline Melville's week, and in the performance of *Roxy* that valued artiste presented a character that was surprising for its study and strength. As David (Puddinhead) Wilson, Walter Wilson gave a finely finished interpretation of the leading role, and the Columbia's popular leading man, Paul McAllister, was strong as Chambers. The remainder of the very excellent cast comprised Everett Butterfield as Luigi Capello, Arthur Ritchie as Angelo Capello, Stanley James as York Driscoll, Frederic Forrester as Tom Driscoll, Joseph Redmond as Howard Pembroke, Edwin H. Curtis as Swan, Frank Shannon as Blake, Theodore Hardy as Campbell, Joseph H. Haskett in the dual parts of Judge Robinson and Jasper, Phyllis Sherwood as Bowy, and Carrie Thatcher as Aunt Patsey. A large group of black and tan in the negro assembly gave added color to the George Rex Wilson picturesque scenic setting. Next week, *Love Watches*.

Ben Greet returned to the Belasco-Roof last Thursday, after fulfilling outdoor engagements for the first part of the week, presenting *As You Like It* with Grace Halsey Mills as Rosalind, continuing Friday with the same bill, changing Saturday night to *Twelfth Night*, which closes the Ben Greet season. The theatre will probably remain dark until the resumption of the regular Fall and Winter season, although there is a rumor afloat that Charlotte Walker would head a stock company for the month of August.

Lyman H. Howe's new and novel sound illustrating moving pictures, including *The Nation's Fighting forces*, commence the five-night Sunday series next Sunday, July 31, instead of Aug. 7, as originally intended, at the Columbia Theatre.

Manager Frederick G. Berger, of the Columbia management, is back to his desk after a three weeks' vacation in New York and the Adirondacks, bringing with him a list of the opening weeks of the regular season, which will again commence with Al H. Wilson, the German singing comedian, Sept. 12. Associate Manager Frank B. Metzger, accompanied by his sister, goes abroad for an eight weeks' cessation from theatrical labors, sailing Aug. 10, visiting Bremen, Hamburg, Hanover, Leipzig, Stuttgart, Switzerland, for two weeks, Antwerp and London.

William H. Fowler, of the National Theatre, mourns the death of his six months' old bright and promising little daughter, Rhoda Cecilia, who died during the past week after a lingering illness.

The Academy of Music is the first in the field for announcement of the regular season's opening. For the past fortnight painters and decorators have been busy, and when the opening occurs, Aug. 8, the house will look spic and span in a new decorative dress. The opening bill will be *Three Weeks*, Elinor Glyn's own dramatization of her book.

JOHN T. WARDE.

GEORGE LYDECKER  
Engaged for Charles Marks' Production.  
\$5,000,000

## NEWS FROM PHILADELPHIA

**The Jeffries-Johnson Pictures at Last—Arms and the Man—The Three of Us—Marion Barney in Vaudeville—Programmes in Vaudeville Houses.**

(Special to The Mirror.)

PHILADELPHIA, July 25.—The pictures of the fight at Reno have at last unrolled before a rather apathetic public after another delay. Some two thousand spectators gathered at the Forrest Theatre on Wednesday evening only to undergo the disappointment of a postponement. It seems that a private matinee performance had been given for various officials and newspaper men in the afternoon. Among these spectators sat Felix Isman, agent of the Broad Street Healy company, from whom Nixon and Zimmerman lease the Forrest. Immediately after the performance, Mr. Isman left a warning prohibiting the display of the pictures at the Forrest on the ground that the theatre was leased for legitimate performances only. Despite hurry calls, distress signals and red-hot telegraph wires there the matter rested when evening came.

Rather than forfeit their lease the company decided to postpone the performance and to refund money on tickets. The spectators politely bowed to the inevitable, pocketed their cash after much delay and left.

On Friday night the fight film was finally shown at the Academy of Music to hardly more than a third of a house. There was little enthusiasm at the beginning and considerably less at the close, for although the films show excellent photography they are long and uneventful to the ordinary spectator. Here endeth the Jeffries-Johnson combat.

Arms and the Man, famous as the vehicle of Richard Mansfield and of Arnold Daly, and more famous recently as the basis of The Chocolate Soldier, was revived by the Orpheum Players at the Chestnut Street Theatre last week. Although the meaning of certain scenes is rather enigmatical to any one outside of Bernard Shaw's mind, they are all pleasant and amusing. So they seemed to the audiences. Leila Shaw played Raina, Albert Phillips Bluntschli, George D. Parker Saranoff.

This week the Orpheum Players put on The Three of Us, a Western drama by Bachel Crothers. The various scenes in this play should chill one's blood so effectually as to obviate the necessity of electric fans even in the hottest spell. The Three of Us was originally produced by Carlotto Nilsson.

Marion Barney, who recently left the Orpheum company, has begun her vaudeville career at Keith's with much success. She is appearing in a sketch, Ashes of Roses, by Alice Teal Pollock, and is supported by Edith Walls and Helen Lee, also of the Orpheum company. Others at Keith's are Jervell's Mannikins, Al White's Jolly Niggers, Marshall Montgomery in ventriloquism, the Great Golden Troupe in Russian songs and dances, the Bellclair Brothers, the Three Kuhns, Mabel McCane and Walker and Sturm.

This week's bill at Keith's includes the Old Soldier Fiddlers, Angela Delous and company in Cupid at Home, Bird Millman on the wire, Catharine Hayes and Sabel Johnson in A Dream of Baby Days, Felix Adler in a dialect turn, Marion Garrison in comedy, the Seven Belfords in acrobatic work, Williams and Segal in dancing, and King and Barnes in magic.

At the Hippodrome Rollo, the aerial skater, did the most sensational work. Others in the bill were Minting, Gordon and Barber, Dewar's Comedy Circus, Reid Sisters, Curtis' Chanteciers, Wink and Ruby, the Four Banta Brothers, Mae Victoria and Thomas Houston. The new bill at the Hippodrome includes the La Bellas, Marvelous Melville, Six Marselles, Donta and Detta, Burtissos, the Zoyarras, Mlle. Seabert and the Royal Gypsy Singers.

At the Big Hip last week appeared the Dankmar-Schiller Troupe, Mlle. Deosch, the Three La Vans and Sig. Tomassino. This week come the De Dios Comedy Circus, Plotz and Orelli, Lee Brothers and Allen, Chester B. Johnson, the Harrigans, Morelli Brothers, Mlle. La Tosca and Hughes and Guards.

Last week at the William Penn Theatre Joe Hortig was the feature of the performance. This week, Eugenie Blair will be the headliner in her one-act version of Sapho. Others on the programme are Hill and Carr, the Four Eccentrics and Worth and Wolf.

Chiquita, the little woman, was well

received last week at the Grand. Others were Cortino and Lawrence, Miss Franklin Gale in On the Level, Perry and Elliott, besides moving pictures. This week appear Martelli, Aspiril Trio, the O'Connor Trio, Davis Brothers, Siddons and Earle and Johnny Levier.

### SALT LAKE CITY.

Max Florence Provided Plenty of Fun at the Shubert—Maude Leone Recovering.

The only thing having a theatrical semblance is at the Shubert, where Max Florence, the genial, with the assistance of Professor Woolf, has got a very clever co. together to present medleys of song and dance. The name of the play doesn't matter, but the funmakers and the pretty girls are there just the same, and succeed in keeping the house comfortably filled each evening. Lillie Sutherland and Maybelle Baker are both popular at all times. Jack Curtis and Fred Auerbach get up some funny costumes and queer make-ups on the Dutch and Irish (the funny Jew is taboo here). The house is kept very comfortable with electric fans and the boys behind the scenes have arranged a "real water" fountain, which, being introduced in every scene possible, not only gives an appearance of coolness, but really sends a cooling draught of air over the audience.

Aug. 29 is the date set for opening of the Colonial. The Orpheum will open much earlier. The Grand, with the new stock co., headed by William Ingersoll, will open about Sept. 1. Jay Rogers, the new manager, is now in New York to assist in engaging the co.

Maude Leone is in the hospital, but is said to be improving.

Emma Lucy Gates has been spending her vacation in the tops of the Wahatch Mountains at "Brighton's." Before leaving the Royal Opera, Berlin, permission was given her to give two concerts in her home State. One of these was given in the Salt Lake Theatre to a capacity house, and it was intended to give another at Ogden or Provo. It has now been decided to give it at the mountain resort, where she has spent some pleasant weeks, and arrangements have been made to that effect. Already a number of automobile parties have been formed, and the prospects are that there will be a large assemblage. Miss Gates will sail from New York for Berlin Aug. 2 to complete her five-year contract.

The Cameraphone, which was put on at the Mission for a trial, has proved of sufficient interest to keep them on indefinitely.

C. E. JOHNSON.

### PITTSBURGH.

The New Season Close at Hand Here—Harry Davis Stock Company Pleased.

The first playhouse to begin the new season here will be the Harry Williams' Academy, on Saturday night 30, and the Williams Imperials will be the bill then and for the following week.

The Lyceum will commence its season Aug. 6, with Under Southern Skies, which will continue the succeeding week. This pretty-and popular theatre has been thoroughly renovated during its closed period and presents a most attractive appearance.

The Regeneration was the play acted by the Harry Davis Stock co. at the Grand, 18-23, and was given a splendid production by Manager Davis. Next week Jane Eyre.

Walter Stanton and co. in The Chanticleer heads the following bill at the Pittsburgh Hippodrome on Forbes Field this week: Samson and Delilah, heavyweight jugglers; Carlos' Circus of Trained Animals; Three McGrady's, boomerang throwers; Ernest Pantzer and co., novelty acrobats; Annie Oakley and co., shooting act; Alabama Comedy Four, plantation shouters; Totito and co., equilibrista; Four Stewart Sisters, English dancing dolls; Mexican Miramba Quartet; Ed. McClure and his Dancing Girls; Lamase, Quail and Mack, acrobats; Francois Kenebel and co., clowns, and Nirella's 14th Regiment Band. Last week's attendance was very large.

ALBERT S. L. HEWES.

### SAN FRANCISCO.

Mrs. Fliss and James K. Hackett Well Received—Gossip of the Week.

Mrs. Fliss, at the Columbia, created much interest by her masterly presentation of the much enjoyed Becky Sharp and the Pillars of Society July 4-10. The latter was offered three times during the week 4-9, while Becky Sharp was given the rest of the week. The star continues to maintain her firm grip upon our theatregoers by her perfect representation of the roles in both the pieces above mentioned. The next offering was Henrietta Crosman in the whimsical comedy entitled Anti-Matrimony, and with her was a very capable cast composed of Herbert Fortier, Gordon Johnstone, Elisabeth Baker, Grace Carlyle and By Cynthia. The star made a very good impression at the opening performance 18.

James K. Hackett in Samson, opening 11, made the greatest hit that has ever fallen his way in this city. Commencing 18 Monsieur Beauchaire was staged, and from the applause it is evident that there will be a repetition of the successful week just passed. The Prisoner of Zenda will be his next offering.

John L. Sullivan and his sparring partner, Jake Kilrain, are at the Wigwam. Mr. Sullivan intersperses his boxing bout with an interesting talk on "How It All Happened at Reno."

Bessie Barriscale, who has been one of the main features of the Alcazar, will soon leave San Francisco to fulfill an engagement offered her in the East. Both Miss Barriscale and her husband, Howard Hickman, will accompany Virginia Harned to Los Angeles to play a four weeks' engagement, from whence Miss Barriscale will go East while Mr. Hickman will continue to remain a member of the Alcazar Stock co.

Catherine Calhoun is the new Alcazar ingenue who made her first appearance with Mr. Hackett in Samson.

Annette Kellerman, the diving Venus, will open 24 at the Orpheum.

Ferris Hartman has closed at the Princess and the house will remain closed for at least two weeks. No definite arrangement has been made for the future opening.

The White Rats of America held their first initiation in this city 9. Edwin Keough and John Delmore came on from New York to conduct the affair. Thirty members were added to the organization. A woman's auxiliary was discussed, and a jolly time was had after the ceremonies.

L. R. Stockwell will present a play at the Princess shortly.

Percy Mackaye will give lectures on the theatre at the University, the subject being "The Civic Functions of the Theatre."

Madame Marie Rappold, the grand opera star, will appear at the Saengerfest, which will be held in San Francisco on Sept. 1. Other noted singers will appear. Daniel Beddoes, tenor; Allen Hinckley, basso, and Margaret Keyes, contralto, are announced.

Mr. Davis, who left the pulpit in Oakland for the stage, is receiving plaudits for his excellent presentation of his own adoption of Wilde's The Picture of Dorian Gray.

A. T. BARNETT.

### ST. LOUIS.

Few Indoor Attractions This Week—Bertha Sheek as Carmen at Delmar's.

A Chinese Honeymoon at Delmar's, 18-23, attracted largest houses of the season. Carmen, with Bertha Sheek in the title role, is the bill, 24-30.

Frank Keenan in The Girl of the Golden West pleased good houses at suburban Garden, 18-23.

All the parks did good Summer business and offered some very attractive vaudeville bills, 18-23.

Pain's fireworks, the Battle in the Clouds, will be seen here Aug. 2, and their billposters have done very thorough work, every available spot having been utilized by them.

### BUFFALO.

Jessie Bonstelle Presented Girls at the Star—Mildred Holland Drew Capacity.

Jessie Bonstelle and her co. offered Girls at the Star July 18-23.

A Royal Divorce was presented by Mildred Holland at the Lyric 18-23 and attracted good size houses. After the Tuesday and Thursday matinees Miss Holland spoke on beauty, the house being packed to capacity.

Eva Fay was accorded a great reception at Shea's 18-23. P. T. O'CONNOR.

### NEW YORK THEATRES.

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Evenings, 8:15; Matines, Saturday, 2:15.

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## GIRLIES GO OF THEM

NONE OF THEM TWENTY  
NONE OF THEM MARRIED.

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The MESSRS. SHUBERT Announce

## EDDIE FOY

In a Passing Review of All the Events of 1910.

## Up and Down Broadway

Assisted by

## EMMA CARUS

Special—ADELAIDE—Foster

### SUMMER WITH NEW THEATRE PLAYERS.

Nearly every member of the New Theatre company, which recently closed its tour, has left the city for the Summer and will not return until the first rehearsal is called the latter part of August. Several are abroad, others are camping and still others are filling short engagements in stock companies or are appearing in vaudeville. Those who have sailed for England and the Continent are Ferdinand Gottschalk, Leah Bateman-Hunter, who is visiting her family near London; A. E. Anson, E. M. Holland and Frederick Stanhope. The latter is assistant producer, and while in London will look over The Blue Bird. Louis Calvert, the English producer, who was responsible for the classical plays last season, is an enthusiastic angler and is spending his vacation in the wild lands of Cape Breton. He is accompanied by Mrs. Calvert, their two children and a governess. Albert Bruning and his wife are in camp at Soverly, Ontario, where the fishing is good, and Master John Tansey is dangling a hook in the waters of a Connecticut brook. George Foster Platt, the producer of modern dramas, has turned farmer and is "bugging" potatoes on his Connecticut farm, which he lets out to shares. Guy Bates Post and his family have a cottage in the neighborhood and take a kindly interest in the efforts of Farmer Platt. Jacob Wendell, Jr., and his family are summering at Kittery, Me., and Olive Wyndham is a cottager at Martha's Vineyard, Mass. Cecil Yapp is visiting at his old home in St. Paul, and Mrs. Sol Smith has returned to her old Summer home at Athol, Mass. Mrs. Harriet Otis Dellenbaugh is entertaining at her cottage at Cragmore, N. Y., and Elsie Kearns at her cottage at Lake Sunapee, N. H. The company's Summer workers include Henry Kolker and Thais Lawton, who are playing a stock engagement at Hartford; William McVay, who is in stock at Pittsburgh; Ben Johnson and Henry Stanford, who are trying turns in vaudeville, and Lee Baker in stock at Minneapolis. Pedro Corbo is enjoying freedom at Goshen, N. Y., and Victor Johns at Philadelphia. Edith Wynne Matthison and Rose Coghlan and Jessie Busley are in and out of the city.

### MINDELL KINGSTON'S GOWN.

The "sparklet" gown, which Mindell Kingston, formerly of the vaudeville team of World and Kingston, is wearing is one of the features of The Foilie of 1910. The gown is so made that in whichever way Miss Kingston turns the sparkling effect is acquired. So far the secret of its design and make-up has been carefully guarded.

## AROUND VARIOUS CIRCUITS.

News of Bookings for Next Season.—J. J. Coleman and C. A. Bert Announce Lists of Attractions.

## American Theatrical Exchange.

Recent bookings arranged through this office for next season are: The Stubborn Cinderella, Forbes-Robertson, Midnight Sons, Tim Murphy, The Beauty Shop, The Sins of the Father, by the author of The Clansman, and Madame Schumann-Heinck's concert company.

One of the most important orchestra engagements made through this office was Jessie Abbott and a company of 100 people, including Signor Macagni, who will direct all the orchestra. They are booked for all of the principal cities of Arkansas and Texas.

## C. A. Bert Southern Theatre Circuit (Inc.)

The following is a list of some of the attractions that are booked over this circuit: Human Hearts, Ishmael, Beauchamp, Market Harder Stock company, My Wife's Family, John W. Vogel's Minstrels, A Stubborn Cinderella, Daisy Cameron in Nancy, De Wolf Hopper, The Red Mill, Marks Brothers Stock company, St. Elmo, Coburn's Minstrels, Tempest and Sunshine, The Girl from U. S. A., The Fighting Parson, Just Out of College, The Music Hall Girl, As Told in the Hills, Black Patti, The Stampede, The Missouri Girl, Daniel Boone, The Soul Kiss, Manhattan Opera company, Sins of the Father and Moose Traveling Stock company.

The following theatres and towns have been added to this circuit: Gordonsville, Va.; Peeler, E. C.; Edenton, N. C.; Williamson, N. C.; Charleston, W. Va.; Alexandria, Va.; Blaine, W. Va.; Eatonton, Ga., and Sandersville, Ga.

J. A. Coburn, promoter of Coburn's Minstrels, has arranged his route over this circuit for the coming season, which makes the sixteenth annual tour through Southern territory.

## J. J. Coleman's Circus.

A Stubborn Cinderella will go out under the management of Charles Goettler next season.

J. A. Colum's Minstrels will open their season in Kentucky, the first part of September.

The route of H. W. Savage's The Merry Widow will cover all of the principal cities of this circuit next season.

W. W. Hetherington, manager of the Empire Theatre, Jonesboro, Ark., is in town.

D. E. Hawkins, manager of the Hawkins Theatre, Lexington, Miss., has placed the bookings of his house with this circuit.

Gertrude Elliott, Viola Allen, Wilton Lackey and The Lost Trail were booked the past week.

Thomas Dixon's latest successful book which he has dramatized, The Sins of the Father, will play over entire circuit next season.

Tim Murphy is booked through Louisiana, Mississippi and Indiana.

At Richmond, Ind., the New Murray Theatre has been added to this circuit and will play only the big \$1.50 and \$2 attractions.

Recent bookings include the Crook-Spence Opera company in The Beauty Shop with forty people and a full production under the management of C. H. Kerr.

Mort Singer's production of The Goddess of Liberty and The Flirting Princess were also booked the past week.

## National Theatre Owners' Association.

John Rosenthal's new Majestic Theatre, now under construction at Dubuque, Ia., will be ready for its opening on Oct. 1. It is to be one of the handsomest one-night stand theatres in the country, it is reported, and will cost about \$65,000.

The Academy of Music at Newport News, Va., under the management of C. D. Mayer, will be booked by this circuit.

## CLEVELAND.

Amelia Bingham Always Popular in This City—Stock Company Notes.

That Amelia Bingham has lost none of her magnetism is manifest by the crowds she is drawing to the Euclid Gardens, where she opened a short engagement July 18-28, presenting Mrs. Jack, a bright, sparkling comedy which showed off both the star and co. to perfection. A Modern Magdalene 25-30.

A Friend of the Family was the bill of the stock co. at the Colonial 18-28. It's All Your Fault 25-30.

Pain's fireworks, The Battle in the Clouds, was the attraction at Luna Park 18-28.

WM. CRASTON.

## LOS ANGELES.

Edgar Selwyn's The Country Boy Well Spoken Off—Gossip and Personal Mention.

Margaret Anglin and her co. opened at the Mason July 6 for five performances in The Awakening of Helena Richie and Mrs. Danes' Defense. Notwithstanding the summertime very good patronage was accorded. Master Raymond Hackett is a clever little fellow and the balance of the co. is satisfactory. By the bye, Eugene Shakespeare, cast in the role of Sam Wright, the young artist, showed marked ability in a thankless role and received much praise. The Mason will remain dark for seven weeks.

The Majestic is dark 8-10 and will remain so for another week. It was supposed to open with Virginia Harned 10, but owing to her marked success in San Francisco she was held there another seven days.

The Wolf was said to be a strong drawing card at the Belasco, having opened 3 and drew packed houses for the week. Via Wireless at this house 11-18 was remarkably well presented by this co.

Vesta Victoria is the main drawing card at the Orpheum 11-18, her reputation preceded her, and she gets the hands and laughs, but after all Alice Lloyd made as good a hit and a more instantaneous impression.

The Country Boy, now on at the Burbank, is packing the house nightly. It is one of Edgar Selwyn's new pieces and is pleasing indeed. Richard Bennett is the hit of the play and undoubtedly of the season, although the latter has been too short. Mr. Bennett will end his engagement 16 and leave for New York immediately to begin rehearsals for The Brass Bottle, in which he will star next Fall. Caught in the Rain will be the following bill, and in this the Collier role will be played by Harmon McGregor, the new juvenile, who made his first appearance in the co. this week as a ticket speculator in Selwyn's new play.

Oliver Morosco and Joseph Montrose have just returned from a long trip back in the mountains. They went via motor as far as possible and then fished their way into the heart of the high mountain ranges, where they say the sport was excellent.

Leroy Parker Swaine of this city, who last year joined the ranks of the profession through the Louis James co. and who was taken seriously ill in New York the early part of the Spring, is once more himself and has joined the Belasco Stock co. Mr. Swaine will be an addition to the local co. and, too, is glad to be in his home city.

At the Grand 10-17 any one can learn of The Dangers of Paris in a single evening, and to be sure the Glinton Stock co. present this sensational melodrama in a very spectacular manner. It is stupendous, and with the famous Apache dance is quite popular.

Len Behymer, the very popular local impresario and erstwhile manager for the Shubert's Auditorium, is wending his way eastward to the metropolis through Detroit and Elkhorn. Mr. Behymer expects to return with some very "classy" attractions for his Philharmonic course.

The biggest thing in an amateur way that is to be undertaken here this Winter will be the musical comedy written by Harry Girard and given at the Auditorium by the bank clerks under his personal direction Oct. 3-7. Mr. Girard will devote every day and evening until this time in rehearsals, and he will have a class of one hundred at his command. Agnes Cain Brown, Miss Hanford and Miss Sullivan, all from local houses, will be among the principals who are to give their time toward the success of the undertaking. During this week in October the American Bankers' Association of the United States will hold their annual convention here, and the local Bank Clerks' Chapter intend making their yearly event a strong feature for the occasion.

The foundation for the new Orpheum is all in, and the steel for the frame is being set in place, so we may expect to attend the opening of this big new house about Christmas time.

The reinforced concrete theatre now being built on Broadway between Fifth and Sixth Streets for the Pantages Circuit is rapidly approaching completion. This will add another house in the vaudeville line.

## DENVER.

Arthur Deane and Miss Hutchison Divided Honors at Lakeside—Good Bills at Elitch's.

Said Pasha was well presented to good business by the Casino co. at Lakeside July 10-16. Arthur Deane as the Pasha and Miss Hutchison as his daughter were very good. Frank Wade and Budd Ross

as a pair of rogues were quite clever. Fra Diavolo 17-23.

The Barrier played to crowded houses at Elitch's 11-17. The House of a Thousand Candies 18-24.

Lyman H. Howe's pictures continue to attract good size houses to the Tabor.

MARY ALKIRE BELL.

## SPOKANE.

The Lawrence-Sandusky Company Closes Here to Reopen in Seattle—Amateur Jottings.

Pauline Bain and co., including Mrs. H. W. Gilbert, presented Just Life, a dramatic sketch dealing with a chorus girl in a New York boarding house, as a "try out" at a benefit performance for Spokane Lodge, A. O. H., at the Auditorium July 14. They were well received. Miss Bain probably will play in a Northwestern vaudeville circuit next season. Jessie Shirley and George MacQuarrie scored nicely in A Timely Awakening. Others on the bill were Mrs. C. C. McEachran, Hugh Winder, Adelaide Laird, Racy Kilmer, John Gorman and Mrs. George W. Manning. Coming: William Collier in A Lucky Star 25-26. Mrs. Fiske Aug. 8-9, Margaret Anglin in The Awakening of Helena Richie 16-17.

The Lawrence-Sandusky Stock co. will close its season here at the Spokane in Uncle Tom's Cabin on 23, going to the Lois Theatre at Seattle. The Baker Stock co. will begin its season on Sept. 4. Meanwhile the house will be dark. The Lawrence co. presented The Love Route week of 10, playing to good business.

Liberati's Band and Opera co. played to 28,000 the first week of their engagement at Natatorium Park.

Anton Sonnera, a Norwegian actor, entertained a large audience in Apollo Hall 18, appearing under the auspices of the Sons of Norway.

Dream Theatre co. has opened its house called the Dream at Walla Walla, Wash., under the management of M. Eiler, head of the Bijou Grand Theatre there.

Counsel for Cora Kinney has presented a motion in the Spokane County Superior Court for a new trial in the suit by Ruth Ella Jones, professionally known as "Little Ruth," who was recently awarded judgment for \$2,000 against Mrs. Kinney. Mrs. Jones believed the woman who raised her was her mother, but it developed upon the latter's death that she was the mother of Mrs. Kinney. Mrs. Jones' savings as a child actress were invested by her foster mother and were claimed by Mrs. Kinney. The court did not recognize the claim.

Summer school students at the State Normal at Cheney, Wash., formerly the seat of Spokane County, presented scenes from As You Like It a few days ago. Miss Fisher, head of the department, had charge. A stage was arranged on the lawn in front of the main building and the slope to the normal grounds made an amphitheatre. Three hundred students and as many townspeople attended. The first part of the entertainment consisted of three old folk dances, given by eighty girls from the physical training class. Following the dances were four scenes representing Oliver's Orchard, Lawn Before the Duke's Palace, a Room in the Palace and the Forest of Arden.

W. S. MCNEA.

## LOUISVILLE.

Personal News and Gossip of the Past and Present.

Col. Chas. A. Shaw, of the New Masonic, will soon leave for a brief vacation at Detroit, his old home.

The home friends of Herbert and Willing are pleased with the success of these Louisville boys. The father of Herbert, who died recently, was one of the pioneer captains on the Ohio and Mississippi Rivers.

Charles Reinhart, familiarly known as "Si," who has been filling a Summer engagement at the Gayety, will again be on the road with the Al. G. Field's Minstrels during the coming season.

Manager John T. Macauley is enjoying himself in New York and incidentally completing his booking for next season at Macauley's.

A glance into the past by an old-timer brought memories of the old Mayo Dramatic Club, of which organization Marc Klaw was a member. The club gave a notable performance of The Marble Heart and Marc played in a highly creditable manner the difficult part Volage. The Raphael of the cast was a brother of the now well-known dramatic critic, Adolph Klauber.

The recently launched motor boat Whalen Brothers, belonging to the genial managers of the New Buckingham Theatre, is a speedy craft and is a source of pride to its owners.

CHARLES D. CLARKE.

## INDIANAPOLIS.

Lewis Kenyon as Eccles Fulfilled All Expectations—Harry Northrup's New Role.

The Murat Players gave a delightful performance of Caste at the Murat July 18-23, pleasing a good house opening night. Lewis Kenyon fully realized expectations as Eccles, and much was expected. His performance was as delightful as anything he has done during the season of eight weeks here. Mr. Kenyon, by the way, will play the part in an all-star revival of the comedy in England this Fall. Lillian Sinnott was charming as Polly. William H. Sims as Captain Hawtree and Harry Mainhall as Sam Gerridge were excellent. Craig Randall as Esther and John C. Davidson as Hon. George D'Airoy were good. Pearl Marvin was hardly convincing as the Marquise de St. Maur. My Wife 25-30.

Robert Lowe, leading man of the Murat Players, left the co. this week to begin rehearsals for The Fortune Hunter, in which he will play a prominent part the coming season. Harry H. Northrup of the same co. has also left to begin rehearsals in Paul Armstrong's new play, The Deep Purple. Mr. Northrup is to create the leading role.

Hiram Marks, 78 years old, 645 Congress Avenue, an old-time circus man, bareback rider and clown, who retired sixteen years ago and came to Indianapolis to live, was buried here 16. He is survived by a widow and one son, William Marks.

PEARL KIRKWOOD.

## PROVIDENCE.

Albee Stock Company Presented The Spoilers in Finished Manner—Graves Returns.

The Albee Stock co. carried their audiences to the Alaskan gold fields with a fine production of The Spoilers July 18-23. The cast is large, and on the whole well selected, presenting the story in a finished manner. Miss Smythe and Mr. Mortimer share honors in the leading roles, while Mr. Hummel is inimitable and scores the biggest success of his season's repertoire. Mensa Churchill, Turner, Le Boeuf and Hawley are all cleverly cast. Brewster's Millions 25-30.

Grayce Scott of the Albee Stock co. is taking a much needed rest during the present week, but will be back to take the leading role of Brewster's Millions.

## Correspondence

## ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Couch): Majestic Stock co. in The Squaw Man and The Sign of the Four 11-18 to large and appreciative audiences. Same co. 15-23.

## COLORADO.

PURPLE—MINNEQUA (Joe Glass): Minnesota Stock co. in Heart of the Blue Ridge 7-11; Meet the Real Widow Green 11-14; The Chorus Lady 14-17; Bowser's Baby 17-21.—ITEM: Cool house, fair crowds; co. always pleases.

## CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): The Hunter-Bradford Players presented a new play 18-23. The Great Name, by Victor Leon, the author of The Merry Widow, brought from Germany by George W. Savage, with which he intends to send a co. on tour with it the coming season. J. Clarence Harvey is the translator and adapter. It is a characteristic German comedy, bright and talky intermingled with pathos. Henry Kolber, leading man of the New Theatre as the principal character, develops an artistic and finished part that won him much applause. Marion Lorraine, Margaret Greene, Burke Clarke, Helen Tracy, Walter Hitchcock, Frank Lamb, Frances Gaunt, Edna Ross, and Frederick Tilden all had important roles and contributed full share to the success. Colonel Savage, who witnessed the rehearsal Sunday and returned Tuesday to further review the play, was greatly pleased with their work and complimented each personally. At the Monday presentation a number of metropolitan managers and others closely allied with the stage witnessed the performance, and were impressed most favorably by both co. and play. In the above party were William F. Connor, partner of Charles Dillingham; John H. Meara, manager of John Drew; James Clarence Harvey, who put the comedy into English; Madison Corey, general representative of Colonel Savage; Oliver

DIXIE (Charlie Baker): Eastman Pictures THEATRE picture DAVIS (John): BUSINESS and co. Carmen

DURHAM (Charlie Band) did not co. Carmen

Hanford, Mr. and Mrs. Leo Ditzchstein, Ethel Watts, Mumford, P. Goddess Grant, and Guy Bates Post. Next week another new play, *A Woman Like You*, by Emerson Taylor, of this city, will be given its first light by the Hunter-Bradfords.—POLI'S (L. K. Poli): George Ade's popular and witty play, *The County Chairman*, received an enthusiastic welcome 18-23. It was elaborately staged and admirably acted by the very excellent stock co., of which Edmund Hilton as lead displayed versatility in the title-role, which he played with his accustomed intelligent interpretation of the character. John Westley is also well cast, and gives his usual finished performance. Florence Barker portrays the young girl with attractive and pleasing appearance that always appeals to both orchestra and gallery. Arthur S. Byron had a clever character part, from which he drew much merriment. Misses Faust, Montgomery, Nichols, and Messrs. McLaren, Harris, and McKee all contributed full worth in the parts assigned them, and Frank Monroe as always was a leading factor.

A. DUMONT.

BRIDGEPORT.—POLI'S (L. K. Poli): The first appearance of Mary Stockwell as leading woman to succeed Alice Fleming was in *Daughters of Men* 18-23. She and John Ince did their best toward distinguishing the mawkishness of the play, but the real honors fell to Caroline Locke as Louise, Thomas Walsh as the rascally Burgess and Arthur Buchanan as Millbank—the latter's success being the more notable because of its complete variance from his delightful low-comedy role of last week. Theodore Marston and Adolph Lestina made hits in small parts, and William Cahill's Labor-Unionist was of the all-too-rare type of many diplomat. The *Cowboy* and the *Lady* 24-30.—ITEM: Oscar Eagle's stage direction is receiving merited commendation. Alice Fleming is expected to remain in and near Bridgeport until her Winter season begins. Local admirers of John Ince are asking to see him do Gillette's part in *Secret Service* before the season ends.—JACKSON'S (Ira W. Jackson, prop. and mgr.): The regular season will be interrupted 25 by "Lil A'tha" Johnson, the knockout artist, and a vaudeville bill.

WILLIAM P. HOPKINS.

WATERBURY.—JAQUES (V. Whitaker): Poli Stock co. in Strongheart 18-23; large and well pleased audiences.

## FLORIDA.

JACKSONVILLE.—DUVAL (W. L. Daucher): Mable Paige and co. in *The College Widow* 10-16; pleased large audiences every night. Same players in *The American Idea* 17-21.—ORPHEUM (Burbridge and Wells): The Harlan-West-Dunn Musical Comedy co. completed a stay of some weeks at this popular theatre 17. The work of this clever co. has been well appreciated here.—AMUSU: Continues to give a most attractive vaudeville entertainment.—MAJESTIC (A. H. Hoyt): Vaudeville every night. The Three Lucifers, Payne and Lee, Al Eape and co., and Belle Myers 17-21.

## IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): The Delta Pringle co. in *The Call of the Circus* 11-16; well staged and cleverly acted; business light; cast included C. G. Weston, C. B. Archer, N. A. Lawrence, M. F. Hogan, Riley Myers, J. O'Neill, A. L. Nelson, Helen Del Mar, Lenore Allen, Oliver McConnell, and Delta Pringle, herself.—RIVERSIDE PARK (Joe Spiegel): Newly organized, all-star co. in a very good farce-comedy called *Dreamona*; drew fairly good all week; co. included Oscar Walsh, Harry B. Cleveland, Doss Mack, Jose Leo, Silvia Hand, and the Misses Abel, Sterling, Marcelline, Ward, Curtis, Foster, Haller, and May. Next week *The Good Ship Cupid*, a satire on the North Pole excitement.—THE OAKS, BOSS, BIJOU, and LYRIC: All had good pictures and did well. The Boss has built a new front and made improvements inside. The steel and material for a new box is on the ground; foundation all ready.—PIERCER PARK: With band concerts is drawing big crowds.—THE NATORIUM, or WHITE CITY: Is shortly to be the place; 50-acre plot on car line belonging to a Philadelphia, Pa., co. They are spending a good many dollars to make it one of the best in the Northwest. The plunge, 80 x 100 feet and 2-4 feet deep, is fed by a boiling hot mineral spring; fine for Winter. ITEM: Weather is a little "salubrious," 88 to 108 degrees, but never a prostration; would not know the meaning of the word if we didn't read the Eastern newspapers. Your correspondent just passed his eighty-fourth milestone.

## ILLINOIS.

DIXON.—OPERA HOUSE (E. Stanley Baker): Dark 18-23.—FAMILY (C. H. Eastman): Attractive vaudeville and pictures 18-23; business good.—SUMMER THEATRE (G. W. Kent): Vaudeville and pictures 18-23; good bills and business.

TAYLORVILLE.—ELKS' (Jerry Hogan): Vaudeville and pictures 18-23; fair business.

## IOWA.

DUBUQUE.—UNION PARK THEATRE (Charles D. Connolly): Cricicillo's Italian Band and Four American Gypsies 10-16; did excellent business. Conway-Gillespie and co., the Garden City Trio, Guarro and Carmen, the Okuyas, and Eddie Bowley 17-23.

## KANSAS.

LEAVENWORTH.—ORPHEUM: The regular season opens here Sept. 4.

## KENTUCKY.

FRANKFORT.—CAPITOL (Edward W. Ramsey): Vaudeville and motion pictures 11-16 to good business.

## MARYLAND.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Motion pictures and Lucille Alvey and the Sweeny Sisters to fair business.—LYRIC (J. F. Ewing): Motion pictures and May Van Lear and Miss Lawrence to fair business.

## MASSACHUSETTS.

FALL RIVER.—LINCOLN PARK THEATRE (L. W. Phelps): For the fourth week of their engagement the Lincoln Park Opera co. presented 18-23 *The Pretty Persian*, a farcical musical play, with the following cast: Wilbur Cox, Gilbert Clayton, Fred Killeen, H. O. Burgess, Eddie Reader, Raymond Crane, Marie Barry, Virginia Reid, Ella May Duffin, and Lella Thorne. *The Pretty Persian* is a potpourri of melody and mirth. Its plot, which deals with marriage and divorce on an extravagant scale, affords Wilbur Cox and his co-workers a fine opportunity for funmaking, with the result that hilarity holds sway for the greater part of the time. The musical score has been augmented by the interpolation of several up-to-date songs, the entire making an entertainment of interest to all. As Hoolboom, the Oolah, Wilbur Cox has lots to do, and he does it with his customary affability and facetiousness. He is the plenary authority on divorce, and issues decrees with a lavish hand. In order to help out the plot, he allows himself to be married to the demure Namouna, charmingly played by Miss Barry, but his triumph is short lived, as the Nadin wins out in love's marathon. Gilbert Clayton was good as Cadi, while H. O. Burgess made the most of the Salem Aikens role. Eddie Reader was the melancholy undertaker, with a penchant for taking every one's "measure" but at the finish the undertaker "got his" in the shape of "dough" offerings. Miss Duffin made a dainty princess, while the Misses Reid and Thorne were satisfactory. The principal musical numbers were "The Persian," sweetly sung by Miss Barry; "In Silence," fully rendered by Mr. Killeen; "Insanity," warbled by Mr. Cox, and "Sweetheart, I Am Waiting," a duet sung by Miss Barry and Mr. Killeen. A quartette of male singers sang a medley of popular songs in good style, while the chorus shone in ensemble work. Best of satisfaction to large attendance.—ITEM: George Devoll, the noted concert singer, is the guest of his father at his home in this city.—The De Eape Family of Aerial Acrobats were the attraction at Dighton Rock Park week 18-23 while the Royal Scottish Bagpipers were seen at Island Park; the attendance at both parks was very large.—The Bower Brothers, Carter Taylor, and Stewart and Mae were seen at the Bijou 18-20; a new stage has just been built at Island Park, which is a much needed improvement.—Sheedy's Newport, R. I., Theatre is drawing large numbers of the Summer colony, the boxes being filled at every performance.

W. F. USA.  
WORCESTER.—POLI'S (J. C. Criddle, res. mgr.): John Cumberland's Suburbantes 18-23 presented by the Poli Stock proved to be a big hit. Author and play were well received, and critics and public have made very favorable comment. The play is wholesome, and, though satirical, it is humorous, and leaves pleasant memories. It is well constructed, and shows considerable force. Best week's business of the Summer stock season. The cast included Hollo Lloyd, H. E. Fredricks, Miss Bagley, May Cameron, George Benno, Margaret Puffer, Miss King, Fred G. Hearn, Mr. Lynch, Miss Stewart, Marion Chester, Miss Ferrard, John Cumberland, Fred Roslyn, Helen Lansing, W. H. Dimock, Frank Hopkins, Grace Belle Dale, Bob McClung, Catherine Gresley, Edward Watson, and Frank Thomas. Next week 25-30, A Marajo's Love.—CASINO (H. W. Ball): Sergeant Kitty 18-23, by the White City Musical Stock co.; business fair. Mauds Williams was heard to good advantage in "True Love Lives But in Our Dreams." Bessie Young was the gay and frolicsome Kitty; voice and personality pleasing. Larry Beck, in character work, did an artistic "bit." Sherman Wade was good, as always. Next week, The French Maid, 25-30. Manhattan Opera co. in *Mikado* Aug. 1-6.

## MICHIGAN.

SAGINAW.—ACADEMY (Mose Reiss): This house has been under the management of the National Amusement Co. Its owners for the past two years, but has now been leased to Mose Reiss, of Syracuse, N. Y. Mr. Reiss has playhouses in the New England States, and is planning a circuit for Michigan. The new management will book both the Independent and Syndicate plays, and promises a good line of attraction.—AUDITORIUM (J. T. Carpenter): This house has been leased by J. T. Carpenter, formerly manager of the Academy. Mr. Carpenter is connected with Aaron's Associated Theatre Co., which manages several hundred houses throughout the country. He has also leased the Opera House in Port Huron, Mich., and has booked about thirty leading Syndicate attractions. Opening Aug. 15 with The Three Twins.

## MINNESOTA.

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GRAND RAPIDS.—RAMONA (L. J. Deliamarter): For the week of 17 Ramona furnished a bill of more than the usual excellencies headed by the Collie Ballet from The Top of the World and Welch, Mealy and Montrose in the sketch, *Play Ball*.

The rest of the bill consisted of the Five Mani, excellent Italian singers; Sansome and Della, acrobats; Happy's Millions remaining from the previous week; Brown and Cooper in a pianologue, and motion pictures of Wales.

TRAVERSE CITY.—STEINBERG'S GRAND (Geo. S. Challis): Arrangements have been made for extensive repairs, including a new curtain. When complete house will be one of the best houses in the State.—CITY OPERA HOUSE (T. C. Wilhelm): Dark.—DREAMLAND (D. Soto Silvers): Vaudeville 18-23 to good business.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Orpheum Stock co. in *The Game* 17-23; pleased good business. Same co. 24-30.

## MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall): A Navajo's Love 10-17; full week's stand, with three matinees, given by the Gus A. Forbes Stock co. This co. is presenting a series of popular and strictly high-class royalty plays, of which five have already been given, and much credit is due the entire co. But in A Navajo's Love every member of the co. put his shoulder to the wheel and succeeded well, for public comment seems unanimously favorable. Mr. Forbes as Julian Navajo played a strong and forceful part. Norman Wendell as Arthur La Salle played better than ever before in Duluth. Justiana Wayne gave a free and natural touch to the part as Alice King, and Evelyn Watson as Minnie King. Mac Desmond as Dr. Lillian Dean, and Kate Woods Fluke as Anna Courtland, all took their parts in a very capable manner. Rafters 18-23.

NORTHFIELD.—AUDITORIUM:—ITEM: No arrangements have been made for opening, and as the manager and owner



**Hardens gums  
Sweetens breath  
Beautifies teeth  
From youth to  
oldest age**

has moved away, the prospect is that the house will remain dark all Winter.

**WINONA.**—OPERA HOUSE (O. F. Burlingame): The Huntley picture monarchs, 10-17 (return) to packed houses.—ITEM: Best pictures ever seen in this city.

#### MISSISSIPPI.

**BAY ST. LOUIS.**—PICTORIUM (Lew Rose): Vaudeville and pictures 18-23 continue to draw good houses.

**OCEAN SPRINGS.**—CRESCENT (B. A. Dancer): Opened June 26 with pictures and has had good business all Summer.

#### NEBRASKA.

**BROKEN BONE—UNDER CANVAS:** Lewis Stock co., 4-9; good attractions, to fine business. County Fair 18-16.

#### NEW HAMPSHIRE.

**PORTSMOUTH.**—THEATRE (F. W. Hartford): Vaudeville and pictures drew well first half of week 18-23. Performers: Martinelle and co., Florence Rayfield, Max Fields. Change of bill for balance of week includes Hanley and Murray, Oscar Tuney, Anna De Coste.

**DOVER.**—LYRIC (Dolan and Paul): Good motion pictures and vaudeville by Sing Fong Lee, Miss Novia, Jack T. Rich, Dot Davenport, and Eugene Davis pleased big business 11-16.

#### NEW JERSEY.

**BURLINGTON.**—AUDITORIUM (Charles M. Lanning): In spite of the extremely hot weather the past fortnight moving pictures at the Auditorium continue to draw their quota of amusement seekers. The bill of vaudeville and pictures 18 while not up to the usual standard was well patronized.—ITEMS: Jack Connally, formerly of the vaudeville team of Steele and Connally, who is singing spot-light solos at the Auditorium, is winning distinct success in his character portrayals. It is said he will be with The Three Twins co. the coming season.—Albert C. D. Wilson, Minnow correspondent of the Capitol city—Trenton—was a recent welcome caller; thus an acquaintance was formed with "fraternalism" as their future pass-word.—Clarence Bennett, of the various Bennett enterprises, arrived in town 17 and received a welcome that assured him of the esteem in which he is held. Mr. Bennett immediately began active preparation for a season of strenuous work.—John Rodman, first cornetist with the Metropolitan Band of this city, left for Elizabeth, N. J., 23, to attend a convention of musicians in session in that city. Antonio Manzo stopped on en route to Atlantic City 19.

J. WILL BURN

**RED BANK.**—FRICK'S LYCEUM (Fred Frick): The Girl of My Dreams 27, Lew Dockstader Aug. 3. Seven Days 5. High Life in Jail 6.

#### NEW YORK.

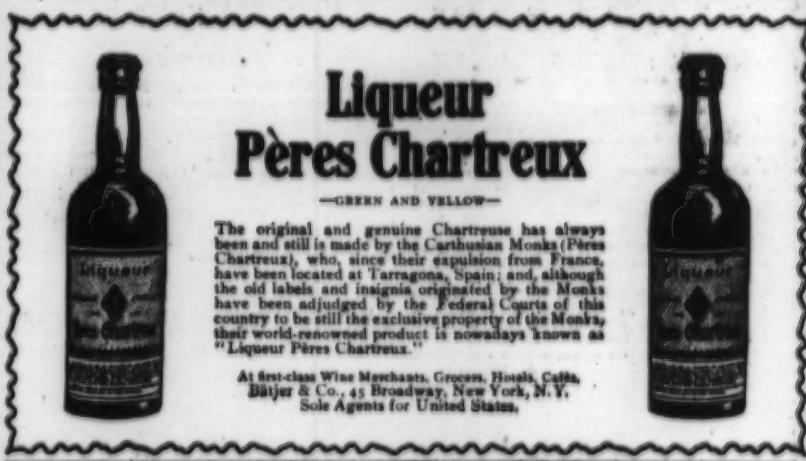
**ALBANY.**—HARMANUS BLECKER HALL (J. Gilbert Gordon, res. mgr.): The Lytell Stock co. in The Genius 18-23 drew the customary large and highly pleased audiences the entire week. Although the play did not score much of a success, the excellent work of the co. gave satisfaction. Mr. Lytell made a strong impression in a light comedy role, and was splendidly supported by Elsie Esmond, Marie Curtis, Inez Buck, Mary Louise Malloy, Frank Base, and John R. Sumner. The staging was up to the high standard established by this co. With Brewster's Millions 25-30 terminates a highly prosperous run of twenty-two weeks by this co. of stock favorites.—PROCTOR'S (Howard Graham, res. mgr.): Had an elaborate bill 18-23.

Among the vaudevillians were Mr. and Mrs. Charles Elk and co., Otto Trio, Al Leonhardt, Asher Sisters, Old Home Choir, Great Westin, Three Gilden Sisters, Hansen and Bonet, Ross and Rose, and series of good pictures, which served to attract large audiences.—MAJESTIC (Bill Ditches): Offered a good bill 18-23, which included Diamond and Cameron, Marga Schenk and Brother, Armenian Brothers, Naval Trio, Jessie Caretti, Edwards and Edwards, Holden and Le Clair, Josephine Lachner, Church City Four, Clair Leighton, and Holmes; also motion pictures which drew crowds.—ITEMS: George Wallen, a former Albany boy, now treasurer of F. V. Proctor's circuit of theatres, accompanied by his brother, Harry Wallen, also a former Albanian and now treasurer of the United Booking Office of America, were in town this week.—F. V. Proctor and George Wallen, charter members of the local Lodge of Elks, will be here in August to celebrate the twenty-fifth anniversary of the order in this city.—Mary Nash, of The City co., and her sister, Florence Nash, who is under the management of David Belasco, were in town last week as the guests of their uncle, John Mack. These accomplished young players are the daughters of Philip F. Nash.—Despite some reports to the contrary, it is stated that the Gaiety Theatre will open with burlesque attractions Aug. 22.—Evelyn Vaughan, leading woman of the Alcazar Theatre, San Francisco, Cal., who has just completed a successful season, is in town, the guest of Bert Lytell, of the Lytell Stock co., Bert Lytell and associate stock players, after a vacation of a few weeks, will open Sept. 5 at the Masonic, Louisville, Ky., for the Winter season.—Louis Haines, of the Lytell Stock co., has been retained by F. V. Hay Comstock to play comedy roles with the Garcia Miravali Stock co., which opens at the Hall in The Brixton Burgary Aug. 1 for four weeks. GROSSES W. HARRISON.

**SYRACUSE.**—WINTING (John L. Kerr): The stock co. closed its season 14-15 with J. Sydney Macy's unnamed play to good business. Changes in the cast and lack of rehearsal left some rough spots at opening performance. The play is original in that the man whom we might choose to call the hero might also be the villain. It is an old story, revamped, of the woman wronged, but the man in the case is not supposed to know of the real wrong he did until after a score of years have passed. All this time he has suffered, however, and when it gets along to the fourth act, the audience is glad to make a hero of the man who was apparently the heavy in the first act.—Mr. Macy has given us a rather talcum play, but many bright lines. It is sort of a problem play, with a moral which is not explained. Miss Downing and Mr. Brickett were most prominent in the cast.—ITEMS: J. Sidney Macy, Charlotte Downing, Alma Alken, and M. Tello Webb, of the stock co., are to go into a repertoire co. which Nathan Appell is making up from his three stock co.s.—William McCarthy will go to the Schenectady Stock co. and then into vaudeville.—Aubrey Noyes and Emily Lascelles will summer at Bassett, L. I.—T. Palmer Moore is at Tully, N. Y., for a short vacation.—Adra Ainslie, Mima Horton, and Carl Brickett will remain in Syracuse for some time. E. A. BRIDGEMAN.

**ELMIRA.**—BORICK'S (Henry Taylor): So popular did the Manhattan Opera co.'s production of Jack and the Beanstalk prove that it was continued 20-21 to large business. Gladys Caldwell, Henry Taylor, Carl Gantvoort, Frank French, Clifford Hyde, Marie White, George Stevens, Allan Ramsey, Eleanor Sutter, Cleo Moody, Gladys Moffatt, Bertha Carlisle, Charlotte Fielding, Elmo Carroll, and George Lyding contributed much to the success of the production. Coming Thro' the Rye 21-20.—ITEMS: Horace Wright, the popular tenor of last year's Manhattan Opera co., was the guest of honor at a function given by the Cold Brook Club 20, which was attended by 250 members. During the evening Mr. Wright sang many melodies, and the occasion was one of much pleasure.—W. L. Norton, father of Leo Norton, manager of the Lyceum Theatre, died 19. He was a Civil War veteran of much prominence.—Alonso Price, an old Borick's theatre favorite and recently of the Euclid Avenue Opera co., Cleveland, is spending a few weeks in Elmira, as is "Bube" Dickinson, a well-known vaudeville figure.—The Family Theatre has been subleased to Shea Brothers by M. Reis, the lessor. The Shea Brothers will refurbish and reopen the house in the Fall, offering vaudeville. J. MAXWELL BEEBE.

**ROCHESTER.**—ITEMS: Vaughan Glaser and his co. began a Summer engagement at the Temple Theatre 23, opening with Cameo Kirby. Mr. Glaser played a season of stock at the Baker a few seasons ago, winning much praise and popularity. His present co. is composed of about the same players that were seen here at the previous engagement. The present engagement will extend to Sept. 3.—William Patten, well known in the West as a star in his own plays, is stopping for the present at the Windsor Hotel, Windsor Beach. Mr. Patten is at work on a new play, which he will use as a starring vehicle for the coming season.—Joelia Noah is seriously ill at a local hospital. Her mother, Mrs. William G. Noah, was a noted actress of her day, associated with Forrest, Charlotte Cushman, and other players. Known on the stage by her first husband's name, McClure, she later married William G. Noah, and left the stage at the request of her husband, at the zenith of her career. Mrs. Rachel Noah France, another daughter and at present a teacher in the Leland Powers' Dramatic School in Bos-



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ton, is ignorant of her sister's present condition. E. G. ZIMMER.

**WATERTOWN.**—ITEMS: W. Scott Mattraw, manager of City Opera House, has returned from a two weeks' business trip to New York city.—Several new sets of house scenery have been added to equipment of Opera House. Many improvements are being made.—The business meetings of Firemen's Convention will be held in this house Aug. 16, 17.—B. Kieff has returned from Elks' Convention at Detroit.

GROSSES W. KEATING.

**OSWEGO.**—RICHARDSON (Fred Pollett): Vaudeville and animated pictures continue to draw big business 18-23. First half of week Sager Midgley and co. were featured, and proved to be a big drawing card. Mrs. Midgley's work at the piano deserves special mention.—ITEMS: Mr. and Mrs. W. A. Wesley, of Gardner, Mass., formerly manager of the Richardson, are in town for a week's sojourn among their many friends.—The Hippodrome, the new vaudeville house being built here by Charles P. Gilmore, is progressing finely, and will be open and ready for business on or about Aug. 16.

**SARATOGA SPRINGS.**—BROADWAY (J. C. Graul): Chicago Stock co. Aug. 1-6. Black Patti 18. The Girl from Rector's 19-20. Chauncey Cleot in his new play 22-24. PONTIAC (J. C. Graul): Good entertainment was given 14-21 by Edna Lawrence and two boys, Shields and Gallie, Mildred Laurie, Edward Kramer, Edwards and Edwards, Holden and Le Clair, Josephine Lackner, Diamond and Cameron, Marga Schenk and Bros., and E. H. Newman, with moving pictures, to fair business.

**HORNELL.**—SHATTUCK OPERA HOUSE (Charles E. Smith): Closed 9 to big business.—ITEMS: Will reopen in August after renovation.—Charles A. Bird, formerly manager of Shattuck Opera House, now general manager for Shubert's New York, has been spending past ten days renewing old friends and acquaintances in town. All were very pleased to see and entertain him.

**ROMM.**—LYRIC (Edward J. Gately): The Four Columbia Musical Ladies in a musical act, Count Chilo and the Girl of Mystery, who greatly amused, and Fred Werner in song and recitation, which was excellent 14-16. Sigamontos Japs in novelty acrobatic act, Edna Virginia Lawrence and Boys in quick change dance, and Mildred Borden, character comedienne, 18-20; business good.

**UTICA.**—MAJESTIC (J. O. Brooks): Majestic Stock co. presented The Squaw Man 18-20. Charlie's Aunt 21-23 to crowded houses.—ITEM: The new leading woman, Lydia Dickson, was well received and is rapidly making friends.

#### OHIO.

**URBANA.**—CLIFFORD (Edward Clifford): ITEMS: Manager Clifford and wife are spending two weeks in New York city.—W. M. Mayo, Jr., of Chicago, formerly manager of Miss New York, Jr. co., is visiting with old friends here.—Mrs. Edward Evans, wife of Comedian Evans, of Hod's Players at Spring Grove Park, has joined that co. and is "making good" in small parts.—Holding and Rieffner have organized a small co. to play the neighboring towns.—Arnold Brown and co. appeared in a sketch at the Lyric.

WILLIAM H. McGOWAN.

**SPRINGFIELD.**—SPRING GROVE CASINO (Harry A. Ketcham): Hod's Musical Comedy co. presented A Night on Broadway to fair patronage 17-23. Cast included Tom Arnold, Arthur Ashley, James A. Boshell, John Leah, Edwin Evans, Lola Hawthorne, Jessie Boston, and Grace Ady. The Military Man 24-30.

#### OREGON.

**SALEM.**—GRAND (John F. Cordray): Henrietta Croxson played Anti-Matrimony 11 to a well pleased but small audience; excellent co.—ITEM: The annual Cherry Fair 6-8, with the added attraction of Arnold's attractions, did a flourishing business in the streets of the city.

#### PENNSYLVANIA.

**SCRANTON.**—POLI (J. H. Docking): Clothes was the offering for week of 18 to excellent business. Mabel Montgomery

made her first appearance here in the character of Olivia Sherwood, and by her excellent interpretation created a very favorable impression. She bids fair to become a prime favorite here. Robert Wayne as Richard Burbank was at his best, and with Miss Montgomery received many curtain calls. Thaddeus Gray as Arnold West, John Ravoid as Horace Watling, and Helen G. Robinson as Mrs. Watling were very good, and merit special mention. The others: Robert Lee Allen, Royal Tracy, Frank S. Peck, Pearl Gray, Mand Atkinson, Marguerite Ralph, Nellie Smith, and Ida Seiden. The costumes and scenery were beautiful and the staging excellent. Woman Against Woman 28-30.—ITEMS: Edwin Barbour, author of Northern Lights, Land of the Midnight Sun, The District Fair, and many other successes, and who has been supporting Viola Allen during the past season, came here the 13th, to spend the Summer in the mountains. Mr. Barbour has been ill for some time in a New York hospital, his illness having made it necessary for him to close his engagement with Miss Allen. He is a brother of Lawrence Barbour, director of the Poll Stock co.—Arthur Coglier, who was a member of one of The Climax Co.'s last season, is visiting his old home in this city.—Thomas Gibbons, of Oliphant, has been appointed manager of the Lyceum Theatre, to succeed C. L. Durban, who recently resigned. Mr. Gibbons was formerly manager of the Broad Street Opera House, Pittston.—Edward Kohanski, treasurer, and William Owens, stage-manager, together with the other heads of departments, will remain where they are, few if any changes being contemplated.

**LANCASTER.**—ROCKY SPRINGS PARK THEATRE (Arthur C. Bell): The Metropolitan Comic Opera co. closed its season here at the end of the third week 31. The co. was greatly appreciated and business increasing, but not sufficient to guarantee the management against loss, as their efforts were on an ambitious scale and the expenses heavy. The co. went from here to Long Branch. The orchestra, under J. Stewart Thorburn, remained here. No engagements are announced at this house until Sousa's Band, Sept. 6.—ITEMS: John H. Blasinger is resting at his home here, and about Aug. 15 will return to Hazleton, Pa., to resume the management of the Grand.—George Krupa, manager of Dreamland, left 18 for a visit to New York and Coney Island.—Leon Yackley, of Yackley and Bunnell, after resting at his home here two weeks, left 17 to fill an engagement in Philadelphia.—Burgess' Fourth Regiment Band, Aaron Haberman, conductor, is giving very successful weekly concerts at Rossmere Baseball Park, this city.

**WILLIAMSPORT.**—VALLAMONT PAVILION (William H. Amer): Clara Turner Stock co. 18-23 in Her Son's Mother and Fortune Hunters to good business and appreciative audience; nicely staged throughout.

**JOHNSTOWN.**—MAJESTIC (M. J. Boyle): The Summer Stock co. is presenting Salomy Jane 18-23 to good business. The Dairy Farm is underlined.

#### TEXAS.

**TAYLOR.**—NEW OPERA HOUSE (F. Carradine): Vaudeville and pictures 18-23; business good.—ITEM: Manager Carradine has a strong list of bookings for next season, and announces that there will be no dark nights here during 1910-1911. Indications point to best season in history of house.

#### CANADA.

**ST. JOHN, N. B.**—OPERA HOUSE (H. Anderson): A Girl of the Mountains 14-16 to fair business. The cast included Flora L. Abe, Howard B. Ely, Sumner Nichols, Louise Price, W. R. Greys, Edward Blanchard, Mrs. Alexander Leonard, Nancy Taylor, Robert W. Fraser, and Edward Coagrove. Friends (local) repeated 18, for the benefit of the sufferers at the recent fire at Campbellton, N. B., when the entire town was wiped out and about 5,000 people rendered homeless: \$4000 realized for fund. Among those taking parts were: Helen E. Kenney, Kenneth F. Bonnell, Theodore H. Bird, Pauline E. Baird, Frank D. Stanton, Godfrey Kenney, Harry Cromwell, Jessie A. Irvine, Ethel S. Percy, Ernie A. March, Jessie S. Holder, Gladys

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## DATES AHEAD

Managers and agents of traveling com-  
panies and correspondents are notified that  
this department closes on Friday. To in-  
sure publication in the subsequent issue  
dates must be mailed to reach us on or be-  
fore that day.

### DRAMATIC COMPANIES.

ANGLIN, MARGARET (Louis Nethersole,  
mgr.): Portland, Ore., 25-28, Tacoma,  
Wash., 29, 30.

BABY MINE (Wm. A. Brady, mgr.): Chi-  
cago, Ill.—indefinite.

COBURN PLAYERS (L. M. Goodstadt,  
mgr.): New York city 25-27, Deal, N. J.,  
28, New York city 29, 30, Cambridge,  
Mass., Aug. 4-6.

COLLIER, WILLIAM (Charles Frohman,  
mgr.): Spokane, Wash., 25, 26.

CROSSMAN, HENRIETTA (Maurice Camp-  
bell, mgr.): San Francisco, Cal., 18-30.

FISKE, MRS. (Harrison Grey Fiske,  
mgr.): Seattle, Wash., 25-30, Victoria,  
B. C., Aug. 1, Vancouver 2, 3, Bellng-  
ham, Wash., 4, Everett 5, Tacoma 6.

FORTUNE HUNTER (Cohan and Harris,  
mgrs.): Chicago, Ill.—indefinite.

GIRL FROM RECTOR'S (A. H. Woods,  
mgr.): Chicago, Ill., Aug. 7-12.

GIRL OF THE MOUNTAINS (O. E. Wes-  
ter, mgr.): New Glasgow, N. S., 26, Amherst  
27, Sackville, N. B., 29, Moncton 30,  
Chatham Aug. 1, Fredericton 2, Wood-  
stock 3, Ft. Fairfield, Me., 4, Caribou 5,  
Presque Isle 6.

MIZPAH (Louis R. Stockwell, mgr.): San  
Francisco, Cal., 24-Aug. 13.

SEVEN DAYS (Wagenhals and Kemper,  
mgrs.): New York city Nov. 10—Indefi-  
nite.

SEVEN DAYS (Wagenhals and Kemper,  
mgrs.): Atlantic City, N. J., 25-30.

SIS PERKINS (C. Jay Smith, mgr.):  
Reed City, Mich., 28, Frankfort 29, Big  
Rapids 30, Luther Aug. 1, Thompsonville  
2, Grayling 3, Rosecommon 4, Petoskey 5,  
Traverse City 6, Mackinaw 7.

UNCLE TOM'S CABIN (Stetson's): Good  
Ground, N. Y., 26, Sag Harbor 27.

UNCLE TOM'S CABIN (Terry's): Evans-  
ville, Wis., 26, Madison 27, Mount Horeb  
28, Linden 29, Mineral Point 30.

### STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gas-  
solo, mgrs.): Chicago, Ill., July 25—in-  
definite.

ALBEE (Chas. Lovenberg, mgr.): Prov-  
idence, R. I., 16—Indefinite.

ALCAZAR (Belasco and Mayer, mgrs.):  
San Francisco, Cal., Aug. 23—Indefinite.

ALHAMBRA (F. Hatch, mgr.): Milwaukee,  
Wis.—Indefinite.

ATHON: Medford, Ore.—Indefinite.

BALERCO AND STONE (Balasco and  
Stone, mgrs.): Los Angeles, Cal.—Indefi-  
nite.

BENJAMIN PLAYERS: Richmond, Va.,  
May 23—Indefinite.

BETTS AND FOWLER: Newark, N. J., 23  
—Indefinite.

BIJOU (E. A. Schiller, mgr.): Savannah,  
Ga.—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop,  
mgr.): Oakland, Cal.—Indefinite.

BONSTELL, JESSIE: Buffalo, N. Y., 23  
—Indefinite.

BROWN, KIRK (J. T. Macaulay, mgr.):  
Brooklyn, N. Y., Aug. 1-27.

BUNTING, EMMA: Atlanta, Ga.—Indefi-  
nite.

BURBANK (Oliver Moroso, mgr.): Los  
Angeles, Cal.—Indefinite.

CLIFF HAVEN: Cliff Haven, N. Y., July  
16—Indefinite.

COLONIAL: Cleveland, O.—Indefinite.

COLONIAL THEATRE (J. M. Howell,  
mgr.): Columbus, O.—Indefinite.

COLUMBIA: Washington, D. C.—Indefinite.

CRITERION THEATRE (Klimt and Gas-  
solo, mgrs.): Chicago, Ill., Dec. 19—In-  
definite.

DAVIS (Harry Davis, mgr.): Pittsburgh,  
Pa., Sept. 26—Indefinite.

DORNER: Electric Park, Newark, N. J.,  
July 4—Indefinite.

DUVAL: Jacksonville, Fla.—Indefinite.

ELITCH: Denver, Colo.—Indefinite.

FORBES (Gus A. Forbes, mgr.): Duluth,  
Minn., June 18—Indefinite.

GIRTON: Los Angeles, Cal., July 19—In-  
definite.

GLASER, VAUGHAN: Rochester, N. Y.,  
July 25-Sept. 3.

GREW (William Grew, mgr.): St. Joseph,  
Mo., Dec. 9—Indefinite.

HACKETT, JAMES K.: San Francisco,  
Cal., July 11—Indefinite.

HALL, LOUIS LEON: Trenton, N. J.—In-  
definite.

HARNED, VIRGINIA: Los Angeles, Cal.,  
July 11—Indefinite.

HARVARD (Thaddeus Groff, mgr.): Pitts-  
burgh, Pa., July 2-Aug. 21.

HARVEY: Kalamazoo, Mich.—Indefinite.

HASWELL, PERCY: Toronto, Ont.—In-  
definite.

HAYWARD, GRACE: Minneapolis, Minn.—  
Indefinite.

HILLMAN'S IDEAL (F. P. Hillman, mgr.):  
Omaha, Neb.—Indefinite.

HOLLAND, MILDRED (E. C. White, mgr.):  
Buffalo, N. Y., June 20—Indefinite.

HORNE'S: Dayton, O.—Indefinite.

HUDSON (Schenk Bros., mgrs.): North  
Hudson, N. J.—Indefinite.

HUNT, CHARLOTTE: Boston, Mass.—In-  
definite.

HUNTER-BRADFORD PLAYERS: Hart-  
ford, Conn.—Indefinite.

HUNTLEY, GRACE DARLING: Skowhe-  
gan, Me., June 20-Aug. 6.

KELTH (James E. Moore, mgr.): Port-  
land, Me., April 19—Indefinite.

KING, CHARLES: San Diego, Cal.—Indefi-  
nite.

LAWRENCE (D. S. Lawrence, mgr.): Spo-  
kane, Wash., Sept. 5—Indefinite.

LM MOYNE: Riverside, Cal., June 6—Indefi-  
nite.

LOIS: Seattle, Wash.—Indefinite.

LYRIC: Minneapolis, Minn.—Indefinite.

LYTELL, BERT: Albany, N. Y.—Indefinite.

MACK-SWAIN: Tacoma, Wash.—Indefinite.

MAJESTIC: Utica, N. Y., 11—Indefinite.

MANHATTAN: Passaic, N. J.—Indefinite.

MINNEQUA: Pueblo, Colo.—Indefinite.

MORISON, LINDSAY: Boston, Mass., June  
20—Indefinite.

MURAT: Indianapolis, Ind.—Indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.):  
St. Paul, Minn., May 1-Aug. 18.

OPERA HOUSE PLAYERS: Paterson, N.  
J.—Indefinite.

ORPHEUM PLAYERS: Philadelphia, Pa.—  
Indefinite.

ORPHEUM PLAYERS (E. A. Schiller,  
mgr.): Jacksonville, Fla.—Indefinite.

PATTON (Corse Payton, mgr.): New York  
city, June 7—Indefinite.

PEOPLE'S: Flint, Mich.—Indefinite.

POLI (J. H. Docking, mgr.): Scranton,  
Pa.—Indefinite.

POLI (S. Z. Poll, mgr.): Hartford, Conn.,  
June 27—Indefinite.

POLI (S. Z. Poll, mgr.): Waterbury, Conn.—  
Indefinite.

POLI (S. Z. Poll, mgr.): Worcester, Mass.,  
2—Indefinite.

POLI (S. Z. Poll, mgr.): Springfield, Mass.,  
9—Indefinite.

POLI (S. Z. Poll, mgr.): Wilkes-Barre, Pa.,  
9—Indefinite.

POLI (S. Z. Poll, mgr.): Bridgeport, Conn.—  
Indefinite.

PRINCESS BRYANT: Vincennes, Ind., July  
24—Indefinite.

PRINGLE DELLA: Boise City, Ida., June  
27—Indefinite.

ROD: Fairview Park, Dayton, O.—Indefi-  
nite.

ROD'S PLAYERS (L. J. Rodrigues, mgr.):  
Springfield, O.—Indefinite.

RUSSELL-DREW: Seattle, Wash.—Indefi-  
nite.

SCHILLER PLAYERS: Norfolk, Va.—In-  
definite.

SIGHTS: Port Dodge, Ia., June 27—Indefi-  
nite.

STUBBS-WILSON PLAYERS: Olentangy  
Park, Columbus, O.—Indefinite.

SUBURBAN (Oppenheimer Brothers): St.  
Louis, Mo.—Indefinite.

SUMMERS (G. H. Summers, mgr.): Ham-  
ilton, Ont.—Indefinite.

TURNER, CLARA: Williamsport, Pa.—In-  
definite.

WILLIAMS AND STEVENS: Jacksonville,  
Fla., July 4—Indefinite.

### TRAVELING STOCK COMPANIES.

AUBREY, HELEN (James Davis, mgr.):  
Mt. Scott, Kan., 24-Aug. 6.

BAILEY-LOCKWOOD: Pittsburg, Kan.,  
24-Aug. 6.

BELGRADE STOCK (L. Belgrade, mgr.):  
Carthage, N. Y., 25-30.

BRIANT BROS. (Roy Brian, mgr.): Sal-  
ina, Kan., 25-Aug. 6.

BURGESS STOCK (W. C. Burgess, mgr.):  
Ottawa, Kan., 25-Aug. 6.

CALLAHAN DRAMATIC: Eureka, Ill., 25-  
27, El Paso 28-30.

CASH, BURLIGH (Burleigh Cash, mgr.):  
Hutchinson, Kan., 25-Aug. 6.

CLAYTON-DREW PLAYERS: Buckeye  
Lake, O., 18-20.

COPELAND BROS. STOCK: Emporia,  
Kan., 25-Aug. 6.

CUTTER STOCK (Allen O. White, mgr.):  
Elwood, Ind., 25-30, Richmond Aug. 1-  
30.

DOROTHY STOCK: Grand Island, Neb.,  
25-Aug. 6.

BUCKHARDT, OLIVER (Oliver Beckhardt,  
mgr.): Prince Albert, Sask., Can., 25-  
30, Duck Lake Aug. 1-8, Rothesay 4-9.

GORDON'S ASSOCIATE PLAYERS (Jack  
Gordon, mgr.): Jefferson City, Mo., 24-  
Aug. 6.

GRAHAM STOCK (Oscar Graham, mgr.):  
Independence, Kan., 24-Aug. 6.

HALL, DON C.: Baneroff, Wis., 25-30,  
Almond Aug. 1-6.

HALL, HELEN STOCK (G. S. Flinders,  
mgr.): Newton, Kan., 25-Aug. 6.

HENDERSON STOCK (W. J. and R. R.  
Henderson, mgrs.): Osage, Ia., 25-30.

HICKMAN-HENRY STOCK (Harry G.  
Lilburn, mgr.): McAlester, Okla., 25-30,  
Tulsa 21-Aug. 6.

HILLMAN'S IDEAL STOCK (Lucy M.  
Hayes, mgr.): Nebraska City, Neb., 25-  
Aug. 6.

HOLLINGSWORTH TWINS: Childress,  
Tex., 18-30.

HUCHIBON, LOUISE (Jack Hutchison,  
mgr.): Atchison, Kan., 24-Aug. 6.

KEENE, RICHARD: Nebraska City, Neb.,  
25-Aug. 6.

KELTH STOCK (Cato S. Keith, mgr.):  
Richard, Ind., 24-30, Kokomo Aug. 1-6.

LATIMORE-LEIGH STOCK (Western:  
Bert Leigh, mgr.): Corsicana, Tex., 25-  
30, Denison Aug. 1-6.

LAURENCE LYCUM (G. L. Laurence,  
mgr.): Beatrice, Neb., 25-Aug. 6.

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LEWIS-OLIVER STOCK: Springfield, Mo., 24-Aug. 6.  
 LEWIS STOCK (William F. Lewis, mgr.): Amberst, Neb., 25-30.  
 LEONARD PLAYERS (W. H. Leonard, mgr.): Garden City, S. D., 25-30, Vienna 28-30.  
 LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Lima, O., 25-30.  
 LYCEUM STOCK: Beatrice, Neb., 25-Aug. 6.  
 MAHER, PHIL. (Leslie E. Smith, mgr.): Braddock, Pa., 25-30.  
 MAJESTIC STOCK: York, Neb., 25-Aug. 6.  
 MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Terre Haute, Ind., 24-Aug. 6.  
 METROPOLITAN STOCK: Kearney, Neb., 25-Aug. 6.  
 MOREY STOCK (F. A. Murphy, mgr.): Denison, Tex., 25-30.  
 NICKERSON BROS.: Webb City, Mo., 24-Aug. 6.  
 PEOPLE'S STOCK: Excelsior Springs, Mo., 24-Aug. 6.  
 REEVES, DOROTHY: Hastings, Neb., 25-Aug. 6.  
 RUSH, EDMUND, STOCK: Council Bluffs, Ia., 25-Aug. 6.  
 SINCLAIR-WEBER STOCK (J. H. Weber, mgr.): Manhattan, Kan., 25-Aug. 6.  
 SPENCE THEATRE (Harry Spence, mgr.): Junction City, Kan., 25-Aug. 6.  
 TAYLOR, ALBERT (E. J. Lasserre, mgr.): Dallas, Tex., 25-Aug. 6.  
 TAYLOR STOCK (H. W. Taylor, mgr.): Connellsville, Pa., 11-30.  
 THORNE, MABEL, STOCK (F. T. Parker, mgr.): Lawrence, Kan., 25-Aug. 6.  
 WHITE DRAMATIC (Charles P. Whyte, mgr.): Sedalia, Mo., 24-Aug. 6.  
 WOLFORD STOCK: Fremont, Neb., 25-Aug. 6.  
 YE COLONIAL STOCK (C. W. Benner, mgr.): Chanute, Kan., 24-Aug. 6.

## OPERA AND MUSICAL COMEDY.

ABARBANEL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—indefinite.  
 ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.  
 ABORN OPERA (Milton and Sargent Aborn, mgrs.): Atlantic City, N. J., July 4—indefinite.  
 BELL BOY (James A. Galvin, mgr.): Lawton, Okla., 24-30.  
 CASTLE SQUARE OPERA (John Craig, mgr.): Boston, Mass.—indefinite.  
 CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.  
 EUCLID GARDEN OPERA: Cleveland, O.—indefinite.  
 FOLLIES OF 1910 (Florens Ziegfeld, mgr.): New York city, June 20—indefinite.  
 GIBLIES (Fred Thompson, mgr.): New York city, June 15—indefinite.  
 GIRL IN THE KIMONO (Harry Chappell, mgr.): Chicago, Ill., June 25—indefinite.  
 GLADSTONE OPERA: New Orleans, La., June 26—indefinite.  
 HARTMAN FERRIS: Oakland, Cal., July 10—indefinite.  
 HARVARD MUSICAL COMEDY (Thaddeus Groff, prop.): Pittsburgh, Pa., July 2-Aug. 21.  
 KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—indefinite.  
 LINCOLN PARK OPERA (T. N. Phelps, mgr.): Fall River, Mass., June 27—indefinite.  
 MORTON COMIC OPERA: Allentown, Pa., June 18—indefinite.  
 MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill.—indefinite.  
 MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y.—indefinite.  
 MERRY WIDOW (Henry W. Savage, mgr.): Atlantic City, N. J., 25-30.  
 MIDNIGHT SONGS (Lew Fields, mgr.): Atlantic City, N. J., 25-30.  
 PHELAN'S MUSICAL COMEDY (E. V. Phelan, mgr.): Cape Cottage, Portland, Me.—indefinite.  
 POWELL AND COHAN'S MUSICAL COMEDY (Eastern): Mt. Sterling, Ill., 25-30, Macomb Aug. 1-6.  
 SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4—indefinite.  
 TEAL, RAYMOND (Frank Wolf, mgr.): Pawhuska, Okla., 24-30.  
 THREE MILLION DOLLARS (Chas. Marks, mgr.): Atlantic City, N. J., 25-30, Boston, Mass., Aug. 1—indefinite.  
 UP AND DOWN BROADWAY (The Shuberts, mgrs.): New York city July 18—indefinite.  
 WARE OPERA: Peak's Island, Me., June 27—indefinite.  
 WHALOM OPERA (Chas. Van Dyne, mgr.): Fitchburg, Mass., June 6-Sept. 10.  
 WHITE CITY STOCK (R. W. Ball, mgr.): Worcester, Mass., May 28—indefinite.  
 WILLS MUSICAL COMEDY (John B. Wills, mgr.): Bellows Falls, Vt.—indefinite.  
 YAMA YAMA GIRLS: Texarkana, Tex., 25-30.  
 ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Winfield, Kan., 24-30.

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## MINSTRELS.

BRYANT'S (G. W. Englebreth, mgr.): Cincinnati, O.—indefinite.  
 METROPOLITAN: Richmond, Va., 4-30.

## BURLESQUE.

BEHMAN SHOW (Jack Singer, mgr.): New York city 11-Aug. 6.  
 FOLLY STOCK (J. A. Penney, mgr.): Chicago, Ill.—indefinite.  
 GAYETY STOCK (J. P. Eckhardt, mgr.): Philadelphia, Pa.—indefinite.  
 IMPERIALS (Slim Williams, mgr.): Altona, Pa., 28, Johnstown 29, Pittsburgh 30-Aug. 6.  
 LADY BUCCANEERS (M. Strouse, mgr.): Milwaukee, Wis., 30-Aug. 6.

## CIRCUSES.

BARNES, AL. G.: Brandon, Man., Can., 25-30.

BARNUM AND BAILEY'S: Junction City, Kan., 26, Beatrice, Neb., 27, Fremont 28, Grand Island 29, Kearney 30.

BUFFALO BILL-PAWNEE BILL (Gordon W. Lillie, mgr.): Benton Harbor, Mich., 26, Goshen, Ind., 27, So. Bend 28, Los Angeles 29, Lafayette 30.

COULTER AND COULTER: Triumph, Minn., 26, Sherburne 27, Welcome 28.

FOREPAUGH AND SELLS BROS.: Ansonia, Conn., 26.

HAGENBECK-WALLACE: Plymouth, Ind., 26, Rochester 27, Frankfort 28, Monticello 29, Tennessee 30.

HONEST BILL'S: Volga, S. Dak., 26, Bruce 27, White 28, Hendricks, Minn., 29, Ivanhoe 30.

LUCKY BILL'S: Adair, Mo., 26, Braeshear 27, Hurland 28, Locust Hill 29, Cherry Box 30.

MILLER BROS. 101 RANCH: Plainfield, N. J., 26, Dover 27, Somerville 28, Camden 29, Chester, Pa., 30, Lancaster Aug. 19, York 2, Hanover 3, Frederick, Md., 4, Hagerstown 5, Cumberland 6.

PAIRIE LILLIE'S WILD WEST: Hillside Park, Newark, N. J.—indefinite.

ROBBINS, FRANK A.: Oil City, Pa., 26, Titonets 27.

STARRETT'S, HOWARD S.: Stony Brook, N. Y., 26.

SELLS-FLOTO: Lincoln, Neb., 26, Fremont 27, Sioux City, Ia., 28, Mankato, Minn., 29.

WHEELER'S, AL. F.: Salamanca, N. Y., 26, Allegany 27.

YANKEE ROBINSON'S: Deadwood, S. D., 26, Belle Fourche 27.

## BANDS.

AMERICAN (Bowen D. Church, director): Electric Park, Kansas City, Mo.—indefinite.

BANDA ROMA: Riverview Park, Louisville, Ky.—indefinite.

BRADLEY AND NOE'S LADIES' ORCHESTRA (Winifred Noe, mgr.): Denton, Tex., 25-30.

CAVALLO'S: Forest Highlands, St. Louis, Mo., April 23—indefinite.

CHAUTAUQUA: Streator, Ill., 4-Aug. 18.

CREATORE: Sans Souci Park, Chicago, Ill.—indefinite.

EDOUARD, CARL: Woodside Park, Philadelphia, Pa.—indefinite.

YAMA YAMA GIRLS: Texarkana, Tex., 25-30.

ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Winfield, Kan., 24-30.

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 FERRULLO: Kansas City, Mo.—indefinite.  
 FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Petoskey, Mich., Sept. 10.  
 FRANKO, NAHAN: Long Beach, N. Y.—indefinite.  
 GILLILAND'S BLACK HUSSAR (A. J. Gilliland, mgr.): Shamokin, Pa., July 4-Sept. 5.  
 GREGG: Fountain Ferry, Louisville, Ky.—indefinite.  
 HAVENER: Luna Park, Chicago, Ill.—indefinite.  
 HERBERT, VICTOR: Willow Grove, Philadelphia, Pa.—indefinite.  
 INNES (Fred N. Innes, mgr.): Zoo, Cincinnati, O.—indefinite.  
 LOMBARDO, G. B.: White City, Chicago, Ill.—indefinite.  
 MORTORANA'S: Washington Park, Philadelphia, Pa.—indefinite.  
 NATEILLO (Col. Leslie, mgr.): Electric Park, Newark, N. J.—indefinite.  
 POWERS: Olentangy Park, Columbus, O.—indefinite.  
 RAMOS SPANISH ORCHESTRA: Platteville, Wis., 26-28, Galesburg, Ill., 29-31.  
 ROYAL ARTILLERY: Riverview Park, Baltimore, Md.—indefinite.  
 RUSSIAN IMPERIAL: Riverview Park, Chicago, Ill.—indefinite.  
 SHANNON'S: Woodside Park, Philadelphia, Pa.—indefinite.  
 THOMAS ORCHESTRA (Frederick Stock, conductor): Ravinia Park, Chicago, Ill., July 17—indefinite.  
 WEBER'S (John C. Weber, mgr.): Idora Park, Oakland, Cal., July 10—indefinite.  
 ULLIVIERI, CARLOS: Ravinia Park, Milwaukee, Wis., July 17—indefinite.  
 MISCELLANEOUS  
 BIG AMERICAN SHOWS (Wiedemann Bros.): Ellis, Kan., 26, Hays 27.  
 DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Springfield, Ill., 25-31, Lincoln, Aug. 1-6.  
 ELTINGE, JULIAN (Rogers, Leonhardt and Curtis, mgrs.): Chicago, Ill., 21-Aug. 6.  
 EXCELSIOR CARNIVAL (W. B. Miller, mgr.): Jamaica, N. Y., 22-Aug. 5.  
 HOWE'S PICTURES (Lyman H. Howe, mgr.): Baltimore, Md., July 25-Aug. 20.  
 HUNT'S SHOW: Roxbury, N. Y., 26.  
 SUTHERLAND'S NOVELTY: Great Salmon River, Can., 27-28.

# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

If those Endeavor regulators out in St. Louis who want to stop hugging and kissing in pictures had confined themselves to that class of picture embrace in which each participant twists the neck so that the face may be toward the camera, *The Spectator* would have said "Amen!" along with all the pious sisters and brothers. If you, good reader, want to appreciate just how awkward it is to hug and kiss in the manner depicted in many pictures, try it. *The Spectator* tried it (with his wife) and nearly broke his neck.

Roughly but conservatively estimating, we may say that there are 15,000,000 adults in the United States who attend motion picture shows with more or less regularity. To arrive at this estimate we may figure the number of shows at about 10,000. Knowing the average cost of conducting them and assuming that they are not run at a loss we are able to figure that the weekly attendance must be in excess of 20,000,000, of whom not over 25 per cent. are children, according to the reports of the People's Institute officials. These 15,000,000 adults obviously enjoy the picture shows and fail to find in them anything that shocks their moral senses or they would not go to them. Opposed to these 15,000,000 adults, all quiet, law-abiding people, of average morals, who indorse the pictures by their attendance, there are a few hundred or let us be liberal and say a few thousand who declare that the pictures are harmful and who desire to prevent the 15,000,000 people enjoying themselves as they desire. Are there more than a few thousand in the country opposed to the pictures? Let us consider. The average person who is not a picture patron cares or thinks very little about the matter. Confining ourselves to the urban population, because the rural element is not in a position to judge or choose, and deducting the children and those who are taking no sides, we find that there can be very few persons left who can be lined up as opponents of the picture shows. And yet while the 15,000,000 are saying little or nothing the handful is making so much noise that they appear to reflect public sentiment and are able to impose their views on public officials in many communities. It is a case of the tail wagging the dog.

Few as they are, the opponents of the picture shows, or rather those who, without proof, are constantly declaring the pictures to be harmful and who want to do some regulating, constitute a most pernicious class of the American public. They are meddlers and trouble makers by nature, and they meddle and make trouble in more matters than motion pictures. They are eternally busy talking to hear themselves talk without regard to the truth, writing letters to the newspapers, organizing themselves into bodies to regulate the affairs of others, and everywhere making themselves a general nuisance. The great wonder is that they are tolerated at all. They are analogous to the women of old who were called common scolds and to suppress whom stringent laws were passed for their punishment. If the thing goes on similar laws may be necessary to suppress the regulators.

But they are listened to and their influence has great weight in many quarters, often with newspapers and politicians who have their ears to the ground and who mistake the noise for the rumbling of public sentiment. To what other influence, it may be asked, can we attribute the sudden change of front of a certain distinguished ex-President who now finds pugilism and pictures of pugilistic encounters things to be prevented—he who was formerly hand in glove literally with the sport? Pugilistic pictures should not be confused with the regular run of motion pictures, but is it anticipating too much if the possibility be suggested that we may find the distinguished gentleman some day denouncing the picture show as an institution and calling for its suppression or regulation in the same way that he has deplored against the fight pictures?

Although, as shown above, there are 15,000,000 regular picture patrons and

many more millions who have no grivance against the films, there are few of the vast number who take the trouble to speak up publicly in their behalf. They suffer the noisy few to monopolize the press, the platform, the pulpit and the street corners. In many cases this is due to fear. The opposition is so blatant with its claims to superior intelligence and morality that the big public is shamed into silence. But some day the worm will turn. The tail cannot continue to wag the dog forever. Decency and right living will prevail without the petty interference of the pests who now insist on meddling with the personal liberties of the people.

The *Spectator* does not desire to be understood as classing such civic organizations as the People's Institute and its allies with the meddlers. As a class they constitute a bright spot in the outlook, because they are educational and liberal in their tendencies and are not composed generally of cranks, fanatics and meddlers. They are not trying, now at least, to regulate the multitude against its will, but rather to elevate and educate in orderly, helpful ways. Being founded on common sense ideas they are bound to extend their influence so long as they adhere to their broad-minded policy.

Reflecting the growth of the sane view, the press must also come around in time to a similar attitude to that of the enlightened organizations referred to above. Not all general newspapers are prejudiced against the picture shows, even now. In another column in this issue of *THE MIRROR* is reprinted an editorial from the Albany *Journal*, which is worth reading and circulating, coming as it does from a source outside of motion picture people or their direct opponents.

The *Bioscope* finds it necessary to reply vigorously to motion picture traders and would-be regulators in England, from which it may be argued that business is looking up in that country. It is the best evidence that has yet come from the other side that the motion picture is attaining there the same commanding position in amusements that it has reached in this country. When the regulators get busy regulating your affairs for you, you may rest assured you are amounting to something. Therefore, congratulations to the motion picture people of Great Britain. At the same time commiseration and sympathy, for we know pretty well what it is that is coming.

"Laying it on the pictures," very

## BAD FILMS DEFINED?

### ST. LOUIS CHRISTIAN ENDEAVOR CONGRESS STARTS CRUSADE.

*They W'd Bar All Kissing, Spooning, Elopes, and Other Acts of Immorality and Crime from Motion Pictures—Picture People Are Hoping That the Crusade Will Spread, as It Illustrates the Ridiculous Nature of Most Anti-Picture Charges.*

Much amusement and no little satisfaction has resulted in motion picture circles over the news from St. Louis outlining the plan of crusade against motion pictures inaugurated by the Congress of St. Louis Societies of Christian Endeavor. The movement contemplates a statewide campaign which they hope to have extended throughout the nation, and motion picture people who have read the resolutions and the interpretation placed upon them are earnestly hoping that they will succeed.

The opinions held by the advocates of the movement are reported to be so sweeping and extravagant that it is thought they can only serve to bring ridicule on the whole movement and thereby open the eyes of the public and those officials and newspapers who have hitherto been lending an ear to the wild charges of impropriety that have been made against motion pictures. The anti-picture fanatics have long been asserting that many of the films are demoralizing, degrading, immoral and criminal in their nature, calculated to lead young girls into lives of shame and young boys into acts of crime. With such persistency have these charges been repeated that many good people who are not familiar with

nearly reached the limit the other day in New York, when a little boy, pleading guilty to attempted arson, is alleged to have said—(note the "alleged," because you can't always believe everything you see in the papers) that he saw a motion picture of people being rescued from a fire and he attempted the arson in question so that he could be a hero and rescue somebody. Get that? He committed a crime because he saw a motion picture showing noble acts of rescue. Somehow the regulators and "knockers" have ignored this particular incident in their anti-picture tirades. Evidently the absurdity of pointing to such a case to prove that motion pictures incite to crime was too apparent for even the most zealous regulators.

THE SPECTATOR.



MAX LINER

The Popular Motion Picture Comedian frequently seen in Pathé' Films.

the pictures have gained the impression that the films must be of a most horrible and bestial nature, unfit for decent people to look upon. The St. Louis Endeavor campaign, therefore, comes most opportunely to demonstrate just what sort of scenes and incidents depicted in the films the nasty-nice crusaders consider demoralizing, degrading, immoral and criminal.

The resolution adopted by the Endeavor organization calls specifically for the prohibition of "pictures depicting prize-fights, elopements, murders, robberies, etc." From the discussion it was apparent that "etc." is held to include a wide range of actions alleged to be "vicious" and harmful.

First it was argued they would bar from the films all scenes in which two persons kiss, except they be represented as relatives or married. Even kissing the hand does not appear to be permitted. That this proposed ban on the kiss is not inspired by hygienic reasons is evident from the fact that no harm is seen in it when taking place between relatives or the married. It follows that the film kiss being demoralizing, degrading or immoral, it must be of the same character in real life, and that the next logical step of the crusaders would be to secure laws making it a high crime and misdemeanor.

Second, all "spooning" scenes would be barred. "Spoonng" is love making—looking into each other's eyes, putting the arm around the waist, holding hands and such like. Barred from films, as the crusaders propose, their next move, to be logical, would be to bar such conduct from human life. One is led to wonder how such creatures as those who propose this sort of reform ever make love among themselves. Their existence must be a dismal one, and as misery loves company they seek to inflict it on the rest of mankind.

Third, the elopement must be no more. This dastardly crime of running off and getting married must cease in the films, and presumably also in real life. The gravity with which it is viewed is shown by classifying it with robberies and murders.

Fourth, the personal encounter where blows are struck must go. No longer may the hero knock the scoundrel down. Indeed, there must be no scoundrel to knock down. It is not stated if one actor may slap another on the wrist, but it is probable that such an act of assault and battery would be considered a heinous offense. In lieu of it the film might contain a subtitle in which one actor calls another a "nasty thing," but even this is doubtful.

Fifth, all scenes depicting crime of any kind must not be permitted, which means that no criminal characters may be represented in a film story. Everybody must be strictly good in the pictures. It matters not if the criminal acts be so represented as to make them appear hateful and unattractive, thereby teaching morality and right living. Crime is crime, and we must shut our eyes to its very existence. In this way only can we suppress it, according to the wonderful reasoning of the St. Louis Christian Endeavorers.

It will thus be seen that motion picture people are immensely indebted to the St. Louis crusaders for defining with some clearness just what it is in the films that they have so long been denouncing. Those of the public who have been listening to the wild charges without themselves investigating to learn the truth, may now estimate the hysterical attacks on motion pictures at their true worth.

## EXCHANGES CANCELED.

Patents Company Pulls Crawford, Western and Kay-Tee Out of Business.

The following Patents Company bulletin, dated July 10, announces the cancellation of three exchange licenses in the West and the issuing of one new license to supply the field previously filled by two of the canceled exchanges.

The licenses of the following exchanges have been canceled for violating the terms of their license agreement with us relating to the use of licensed film:

O. T. Crawford Film Exchange Co.,

St. Louis, Mo.

Western Film Exchange,

St. Louis, Mo.

Kay-Tee Film Exchange,

Los Angeles, Cal.

The Yale Film Exchange Company has been granted a license to establish and conduct a film exchange in St. Louis, Mo. The Yale Film Exchange in St. Louis will

be located at 604 Chestnut Street, and this exchange will be prepared to supply service to exhibitors on and after Monday, July 25, 1910.

#### MOTION PICTURES PATENTS CO.

As soon as the cancellation had been tipped off to the three exchanges they are said to have commenced negotiations for admission to the organized independents under the banner of the Sales Company. As yet, however, they appear to have made no headway in that direction. Inquiry at the office of the Sales Company Monday brought forth the statement that the three outlawed exchanges had made no application to do business with that company. It is said that their admission would make them direct competitors of the Swanson and Wagner exchanges in St. Louis, and that they stand small chance of getting in.

#### THE POPULAR MAX LINER

The portrait of Max Linder which appears in this department of THE MIRROR this week will be recognized at once as that of the immensely popular Pathé comedian. He is probably the most versatile motion picture actor known to the films. He is certainly a constant delight as a comedian.

His face was seen frequently in Pathé comedies two years or so ago, but for a time he disappeared from the pictures. A few months ago he was re-engaged, it is said, at a very high salary. He is credited with writing and directing all the picture stories in which he appears, and in addition to being an actor, director and author, he is an accomplished swordsman and athlete. He comes from a family of some note, we are told, his father being a prominent wine grower and the mayor of his town.

#### OPPOSING NEW LAW IN BALTIMORE

Picture showmen in Baltimore are finding fault with the new law in Maryland, and a committee of exhibitors has been appointed to take the matter up. The law requires that all operators shall be licensed and shall be 21 years old. They desire to secure the exemption of those under 21 who have become expert operators, and who might otherwise pass the examination.

## Reviews of Licensed Films

**Rosemary for Remembrance** (Lubin, July 18).—The Lubin players are gratifyingly successful in presenting pathetic drama in this effective film. The story is human and plausible, except in some of the details, although the deserted girl cuts rather a sorrowful figure grieving for five years and finally dying of despair. She is a country girl and her sweetheart falls from grace for one night only, getting drunk with the boys, for which his father cast him out. Then he goes to the city to make a man of himself and although this would appear somewhat risky for one of his stamp, he makes a go of it, keeps straight, wins a big fortune and marries an heiress. The little country girl cherishes the rosemary he gave her on parting and grieves her heart out. The acting is almost entirely natural throughout the picture.

**The Phoenix** (Selig, July 18).—The good, old melodrama. The Phoenix, with Milton and Dolly Nobles playing their original parts, is presented in this film, while the adaptation does not do the play full justice, owing to its fragmentary nature, there is, nevertheless, considerable interest maintained, and the picture is a pleasing one. The parts are generally well taken. There is an absence of expressive acting, but this appears to be mostly due to the manner in which the picture story is constructed. Considerable attention is given in the film to the scene in which the impudent author (Milton Nobles) is writing the famous novel, "The Villain Still Pursued Her." We see him writing a frivolous young girl and is beloved by the more sedate older sister. After marriage the chemist loses his sight through an explosion in his laboratory. The wife, who enjoys gaiety, abandons herself and finally deserts her husband, securing a divorce and going on the stage, but the older sister, perceiving how much the blind invalid loves the wife, ceases the divorce, puts on the abandoned wedding ring and makes him believe she is the wife. There comes a time, however, when the doctors are about to restore the man's sight. To continue the deception, the sister brings the wife back to

various ways. At one time they appear to vanish one by one into the base drum, and then jump out again, as they had gone. This is done in the open street instead of a studio, and displays ingenuity in management. The film is neatly colored. The burlesque comedy of the musicians is not, however, amusing enough to warrant the length of time they are kept at it. The picture would have been improved if these scenes had been curtailed.

**Mistaken Identity** (Pathé, July 18).—The costumes of the characters in this picture drama indicate an early period of the nineteenth century and the story tells of a man whose wife is receiving the attentions of a soldier admirer. The husband seizes a note from his wife's hand, but secures only a fragment, fixing an appointment, while the signature is unknown to him. He assumes that it came from a cousin of the lady, and under this mistake challenges and fights a duel with the wrong man, being killed in the encounter. Much of the acting is overdone, and in one scene the cousin rolls and smokes a cigarette, which may not be considered in harmony with the period indicated by the costumes.

**A Finish of Light** (Biograph, July 18).—There is a plot of real strength in this picture story and it is well presented by the Biograph players—much more effectively toward the end than at the beginning, where there appears to be something lacking in expression. A young chemist loves a frivolous young girl and is beloved by the more sedate older sister. After marriage the chemist loses his sight through an explosion in his laboratory. The wife, who enjoys gaiety, abandons herself and finally deserts her husband, securing a divorce and going on the stage, but the older sister, perceiving how much the blind invalid loves the wife, ceases the divorce, puts on the abandoned wedding ring and makes him believe she is the wife. There comes a time, however, when the doctors are about to restore the man's sight. To continue the deception, the sister brings the wife back to

be present when the husband opens his eyes to see. He tries to embrace her in his joy and, shrinking from him, she pulls down the heavy curtains at the window, letting in a flood of light and permanently destroying the restored sight. He has seen enough, however, to know the deception and thenceforth his love is for the faithful sister.

**The Old Love and the New** (Edison, July 19).—Not all entertainments turn out as happily as this one did. Perhaps that is why this narrative is so entertaining. After John's level-headed old father sent him to Africa to make a fortune, Ethel, his fiancee, struck up a flirtation with Austin that took on serious developments. Later Austin became John's partner in a gold mining company. John, catching the fever, was nursed back to health by Helen, who was visiting her brother in Africa. Of course, they fall in love. When they all get back to America John's diplomatic father discovers the complications, and averts disaster by introducing Helen as John's fiancee before John had even proposed. John didn't object—sagaciously, indeed—because he got the better actress and the more attractive of the two heroines. The father's part was also well played, the actor showed the shrewd humor which was the old gentleman's most engaging quality.

**The Failure of Success** (Gaumont, July 19).—The application of this title is not very clear, but it seems to indicate that fame brings its own evils in train. At any rate, that is what happened to the chemist in this story. Having achieved some chemical discovery that brought him renown, he proceeded to lose his head over an opera diva, in spite of the fact that he already had an attractive wife and two pretty children. When the singer tired of his attentions and rode away in an automobile with her next conquest, it took a whole night of walking the streets to bring him to his senses. Finally, instead of jumping into the Seine, he went home to a forgiving wife. Special mention should be made of the acting of the two children, which was quite charming. As they knelt on the prie-dieu before the crucifix, they made a picture that would powerfully affect a repentant father. The chemist did his best acting on the quay, when he decided not to commit suicide.

**Twin Highland Lads** (Vitagraph, July 19).—Jamie and Jock are two genuinely comic personages, from the time they leave the farm until they become the pride of their regiment. Meantime, their career in the army has been something to laugh at. Their funniest experience is their revenge for a prank played upon them by their comrades. They push a colonel and a general into a pond, are court-martialed and imprisoned. Through the court scene their obliviousness to the serious side of affairs, and their aids' expressions to each other are thoroughly amusing. Nobody can find the remotest trace of a moral in the biography of these two Scottish heroes, and certainly nobody would want to. Spectators must approve, however, of their ultimate success in their chosen profession.

**Haunted by Conscience** (Kalem, July 20).—This story is disagreeable, not so much by reason of its tragic end or of the tragedy in the middle of it, as by reason of the unadmirable character to whom much prominence is necessarily given. It points a moral on the subject of cowardice by means of double printing that brings a ghost upon the scene from time to time. This ghost is in the spirit of a brave soldier, who lost his life in carrying a dispatch that the assigned messenger was afraid to carry. The coward subsequently returned home to marry the dead friend's sweetheart, but the ghost also turned up at the altar and ended the projected marriage with dramatic effect. During this wedding it was noticeable that the bride and groom did not face the minister; they, with the minister behind them, faced the camera—an absurd bit of stage-management. It would have lost nothing and gained much if the minister had turned his back squarely on the camera, and his face toward the candidates for matrimony and their assembled friends. The tragic forest in which the good friend lost his wife looked like everyday New England or New Jersey.

**Manon** (Pathé, July 20).—In this well acted picture of film d'art quality, Messrs. Debelly and Jan Perier and Mlle. Regnier assume the principal parts. The adaptation fails to convey the motives for the action of Manon, her brother and her lover during the first scenes, when the lover is kidnapped to get him out of the way so that Manon can be married off to the Marquis. When the lover as a priest is about to deliver his first sermon Manon seeks an interview with him and they renew their vows of love. Her declaration of the truth to the Marquis and her deportation at the instance of the outraged husband, leaving the distraught lover to fume in impotent rage, are very strongly shown. The picture would have been better if more clearly constructed, but is effective nevertheless.

**Catching Lobsters** (Pathé, July 20).—This is an interesting and quite picturesque series of scenes showing how lobster pots are made and handled in capturing lobsters.

**Pekin, the Walled City** (Urban, July 20).—These views of scenes in Pekin are instructive and not uninteresting, but become a little tedious owing to the sameness of the Chinese localities shown. Several of the scenes are stated to be inside the imperial walls, where Europeans are never allowed.

**Through the Enemy's Line** (Urban, July 20).—This film tells a story of military adventure with fine natural effectiveness. Something similar was recently released by one of the Italian companies, but the Urban picture does not suffer by comparison. In fact, it is superior if anything



## BIOGRAPH FILMS



Trade Mark

Trade Mark

Released July 25, 1910

## The Call to Arms

A Thrilling Story of the Middle Ages

This is without exception the most picturesque film ever produced by Biograph, for, beside telling an intensely thrilling and interesting story, it comprises a succession of wonderfully beautiful scenes. It is laid in the medieval period, showing the feudal lord on his departure for the wars burying the family heirloom, a precious ruby, for safety until his return. The ruby has excited the cupidity of his cousin, who pines to secure it during the lord's absence. The young wife, however, loses her life rather than divulge the hiding place, and the cousin finally suffers the penalty. During the course of the film some beautiful exhibitions of horsemanship and mediæval soldiery are shown.

Approximate length, 994 feet.

Released July 28, 1910

## Unexpected Help

An Episode of the Oil Fields of California

One of the principal features of this Biograph subject is the showing of the oil fields, one of the industries for which California is famed. Aside from this it tells a story with deep interest. A young clerk of an oil company is taken advantage of by a gambler, who by a trick gets from him money he is taking to the bank. He has abandoned hope of ever recovering it, when his wife is accorded the aid of the parish priest and his assistant, who take the gambler unaware and regain the stolen funds and restore them to the young clerk.

Approximate length, 968 feet.



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to the Italian. A soldier is sent to deliver a message to another command, requiring him to pass through the enemy's line. He is wounded on the way and a peasant boy finishes the journey. The boy is held up by the sentinels of the opposing army, and when he is being taken to headquarters he pushes the guard over a precipice and escapes through the lines. On delivering the message he is highly praised, which he surely deserves, as he is a fine little actor.

**The Thief** (Essanay, July 30).—The deep interest that can be made to attach to a clever detective story when well told in motion pictures, is admirably illustrated in this exceptionally strong film. The result is one of the best pictures the Essanay has recently given us. The thief is a Raffles who circulates in high society, pretending lameness so that he can carry a cane. This cane is hollow, and he uses it in concealing his plunder. A detective has seen the thief on the street and recognised him, so that when he gets a message from a wealthy lady that during a reception her diamonds have been stolen, he is more than half-convinced of the guilty man. There the thief is, sure enough at the reception, but when the guests are searched no diamonds are found until the detective fathoms the secret of the hollow cane. Then the arrest is made and the diamonds recovered. The parts of the thief and the detective are well taken, but they are not strengthened in the slightest degree by the palpable recognition of an imaginary audience in front. The artistic quality of their work and the realism of the scenes would undoubtedly have been enhanced if the camera or the imaginary spectators had been entirely ignored.

**Serious Sixteen** (Biograph, July 21).—This is an amusing comedy, not very coherently strung together for a Biograph, and acted with rather more resort to broad farce than is customary with this company, but nevertheless bubbling with laughter all through. It is the story of two young people, a boy and a girl, supposed to be sixteen years old and looking not more than eighteen or twenty, who are in love and who on being told that they cannot marry for four years conclude that life is not worth living. Death rather than delay, so they attempt suicide, but change their minds and decide to slope. Then jealousy intervenes, and they determine to enter religious life. The farce ends rather tamely with the girl lured back to real life with a new hat, and the boy following suit without any apparent motive.

**As the Bell Ring** (Biograph, July 21).—A short but strong dramatic incident is effectively shown in this film. The acting is superb, and is almost entirely free from any consciousness of camera or supposed audience. A wealthy juggler of high finance has a daughter who becomes engaged to marry. On the wedding night policemen arrive to arrest the speculator for some offense which he appears to admit. He begs them to wait till the ceremony is over, and they consent, standing in a side room and watching their man while he gives the bride away and the ceremony proceeds. After it is over, and the young couple and guests are out of the way, the prisoner pulls himself together and departs with the officers of the law.

**Maseppa** (Bell, July 21).—This subject offers great opportunity for effective picture representation, but manifestly it requires careful and powerful handling and this is precisely what the Bell players have given it. The result is a film of which the producers may be justly proud. They have succeeded in giving the story a truthful atmosphere, despite the difficulty of the undertaking. From the time Maseppa is captured and becomes infatuated with the daughter of his captor until he declares his love for her, we find no serious matter to accept the action as convincing. But it is when he is tied to the back of the wild horse and sent on his mad ride that the picture becomes really thrilling and effective. His arrival in his father's camp is well managed and his return to win his bride by force of arms is a fitting ending.

**A Postal Substitute** (Melles, July 21).—There are numerous thrilling situations and much good acting in this story of the West. It is supposed to have occurred during the time of the pony express. A desperado who has killed an express or mail carrier is sought by the authorities and his wife sends word to the sheriff where to find him, sending the letter by the new mail carrier, who happens to be the son of the murdered man. The outlaw forces a confession from his wife and sets out to intercept the letter. He overtakes the mail carrier when he is having dinner with his sweetheart and drags him. Some other method would have been more logical. But the girl goes on with the mail, the sheriff is notified and a party of officers pursues the fugitive in a chase through romantic and beautiful scenes, marked by superb photography. They finally get him and justice is vindicated.

**The Cowboy's Sweetheart and the Bandit** (Pathé, July 22).—Luckily for the cowboy, he had a sweetheart who knew how to exercise her pluck and ingenuity. When he was accused of holding up a stagecoach her word was not considered sufficient to prove his alibi, and he was imprisoned. Meanwhile, the real robber got himself into a foolish scrape and was likewise imprisoned. Then the heroine proved herself able to circumvent chance by laying a neat ambush for the villain. She helped him to escape if he would divide the bootie with her. He consented, was caught, and suffered the mortification of seeing the siren free the cowboy from his odious chains. There was a little play to the camera, but the acting was generally good. It was difficult at first to grasp the plan the girl con-

cocted for proving her lover's innocence, because the bandit and the hero, although not resembling each other in features, were so similar in general appearance as to confuse the spectator.

**A Frontier Hero** (Edison, July 22).—The juvenile acting in A Frontier Hero is quite remarkable; children are the principal actors, and they need little help from the rest of the company. The Scotch collie also proves his entire competence histrionically. While all the men of this frontier household are away the little girl wanders away; her brother and the dog trail her and rescue her from an Indian. In this encounter the boy is wounded, so he has to send the collie home for aid. The men, who have returned, follow the dog as a guide back to the little girl and her heroic brother. The narrative is straightforward and makes a manly appeal to the sympathies. As the work of the villain is shorn of as much prominence as possible, the story leaves a pleasant taste in the mouth. The film is admirable.

**Lazy Farmer Brown** (Edison, July 22).—If all loafers were as lucky as Mr. Brown, loafing would be more profitable than work. Not many spectators, however, will give up work to search for Captain Kidd's buried treasure. Mr. Brown was too much of a mollusc to work until his village friends dropped in his way a parchment from the notorious pirate. Then he worked furiously with his pick and shovel, not without reward. To the astonishment of the jokers, he dug up a chest plainly labelled in excellent modern English, the property of the old Captain. The box was loaded full of bags of gold and jewels. Mr. Brown and his friends perform their parts well. The scene at the store, and the dream in which Captain Kidd appears, are the most notable.

**Davy Jones and Captain Bragg** (Vitagraph, July 22).—Davy and his satellite played a rather scandalous trick on Captain Bragg which can be justified only if all is fair in love. It checkmated the Captain's alienation of the affections of Davy's elderly sweetheart, which he had been accomplishing by means of his abundant supply of gold braid. At any rate, the trick proved that the Captain was unworthy of his title, because he fled from the fearsome apparition of Davy's friend in sheets and pillow case, and it gave Davy a chance to comfort the lady after her gilded Captain had fled. Of course, she never knew the joke. It is to be supposed that she found out after she had become Mrs. Jones, and that she gave Davy a sound wiggling before she forgave him. As this is professedly a farce, the spectator may overlook the exaggeration in Davy's acting. The trick itself was broadly humorous, although it suffered from having to be acted in broad daylight instead of in twilight.

**Pete Has a Good Time** (Pathé, July 22).—This is a farce chase with novelty enough in its incidents to give it amusing interest, which is added to by the fact that the players all work with marvelous energy. Pete is a tramp, who captures an automobile in which he finds a suitcase with a change of costume, which enables him to appear as a gentleman. He is pursued by the police and by numerous angry citizens, but always eludes them until he crawls into a fireplace and goes up the chimney, when the pursuers succeed in smoking him out.

**More of Betty's Pranks** (Pathé, July 22).—The tomboy girl called Betty, who is being featured by Pathé Frères, appears in another chase picture, introducing a series of new incidents full of lively action that pleases, but does not tax the imagination to fathom the plot. Betty's pranks savor much of misdeemeanors, for which the playful miss should at least be soundly spanked, but it is not supposed that any one but an extreme "uplifter" will take them seriously, and they are therefore quite harmless as well as amusing. She is pursued and upsets various people, all of whom have great trouble in getting on their feet. Not the least interesting feature of the picture is the dog that accompanies her during the latter part of her troubles.

**Hako's Sacrifice** (Vitagraph, July 22).—This company has had marked success in producing strong dramatic subjects with effective Japanese backgrounds, and this film is as strong as any if not stronger. The scenes appear to be real, and the presence of genuine Japanese characters adds to the illusion. Hako is a young apprentice bound to a cruel master. A little girl gives Hako a chrysanthemum, which the latter waters and watches as it grows, hoping to buy freedom by gaining the prize of 500 yen offered by the Mikado for the best specimen of the famous flower. But the father of the little girl is thrown into the stocks for debt, and the child is cultivating another chrysanthemum, hopeful of gaining the same prize with which to free him. An enemy destroys her flower, and she is in despair until Hako learns the facts, and sacrificing all thought of freedom from bondage, takes the precious chrysanthemum given to him and replaces the one destroyed. The prize is won, and the father is freed, and in the last scene we see poor Hako resigned to the life of bondage, relief from which had been so near.

**The Desperado** (Essanay, July 22).—The comedy features of this picture tend to create sympathy for the outlaw, who appears to be a genial joker, but toward the end our sympathies are transferred to the poor cowboy out of a job, who undertakes to win the office of sheriff by capturing the desperado, who had previously outwitted the former sheriff in amusing fashion. The new aspirant for sheriff conceals a revolver under a sling and bandage with which his left hand is wrapped. He then joins a stage-

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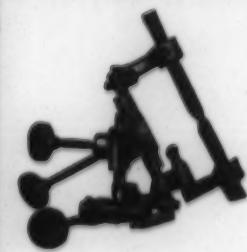
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coach which the outlaw holds up and is later able to get the drop on the robber after that individual thinks he has everybody disarmed. The robber deserves to be caught anyhow, as he gives numerous openings during the hold-up. In this respect the picture cannot be said to teach crime, or if it does it teaches it very ineffectively. Also when the new sheriff has his man he is recklessly careless in leading him away.

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## Reviews of Independent Films

**The Girl of the Ghetto** (Thanhouser, July 19).—This picture story is a fairly good one, and is well acted, although there are points calling for criticism. It tells a simple story of the arrival in this country of a young Jewish girl with two little children. They are seen landing from Ellis Island, and are next seen living with a family on the East Side, where a custom tailoring business appears to be carried on. The title tells us it is a sweatshop, but it is far from it, the kindly old proprietor being in independent business in a small store and employing little help. In the interior scene the workers are all shown, with backs to the only light there could have been which would come from the front of the store. This inconsistency is due to the evident desire to have all the players facing the camera. A young settlement worker, who is teaching the language to a class of new arrivals, including the young Jewish girl, is introduced in the story. He is taken ill, and she comes to his assistance, a little slowly for real life, and in the end she marries him.

**A Message of the Sea** (Bison, July 19).—There is romantic interest to this film, although it is not produced in a way to make it convincing. A little girl playing on the seashore finds a bottle, in which a pirate has very considerately placed a map showing where his treasures are buried. The child's relations, including a young girl with two lovers, go to the mysterious island and find a chest of gold. One of the lovers tries to steal the chest for himself, but is caught in the act ("curse on it"), and the right fellow gets the girl. The chest is buried under about three inches of sand, not more, and is first represented as immensely heavy, but is later carried about without effort, showing that the weight was only a bluff. One of the alleged bags of gold must have contained sawdust, as it is lifted by the girl quite easily. There is a good deal of moving about by the different characters on the island, with no apparent purpose, but it must be said in their favor that they do it naturally enough.

**The Abernathy Kids** (Champion, July 21).—The ride of the two Abernathy boys, aged six and ten, from Oklahoma to New York, is celebrated in this film. The spectator is shown what is alleged to be, but is not, their start from home, glimpses of their journey across the plains, their camp preparations, and incidentally their gallant rescue of a beleaguered heroine. This lady, who had repulsed the advances of a Mexican villain, was abducted by said villain after her hero had been shot. The two boys meet the hero, the younger one goes for help, and his brother pursues the villain and holds him up at the point of a pistol until the help arrives. Along with this help comes the hero, quite restored to health. In spite of his evident interest, the film has several defects. The actions of the boys sometimes indicate that they are following the spoken directions of some one behind the camera; the heroine arrives on the plains in a train plainly marked "Eric, at a guess"—and the landscape has too many houses in it to make the villainous Mexican fit into it.

**Andromache** (Le Film d'Art, July 21).—Classic French drama has its limitations as a subject for moving picture art, even when acted by such a man as Bull. The reason is that the drama of Corneille and Racine is not essentially active; picturesque as it may be, its minimum of action is not complete without the accompanying dialogue. The omission of the words necessitated a long written explanation before the spectators could be expected to understand the excerpt. The scene itself, in which Orestes meets Hermione after the murder of Pyrrhus, is excellent, and if one understands the confession of Orestes, the re-pudiation of Hermione, and the remorse of Orestes, the acting is impressive. The film, although short, is all that could be undertaken.

**Mateo Falcone** (Le Film d'Art, July 21).—Prosper Merimee's narrative is used with considerable effect in this film. Two Parisian actors, Devivalis of the Comédie and Calmette of the Gymnase play the principal parts. It does not tell a pleasant story and the father's adherence to honor is too Spartan to find many emulators. A boy, having hidden an outlaw, betrays him to a military search party for a trinket. The father, learning of the deed, shoots his son. The character of the boy is well depicted in the opening scenes that prepare the spectator for his later treachery. The mother's part is equally well executed. In the last part especially. The story is impressive, although rather savage.

**The Playwright's Love** (Thanhouser, July 22).—This film recalls The Prince Chan, which was popular a few years ago on the stage. A poor playwright falls heir to a little girl, whom he cares for until she grows up to fall in love with him. The acting is far better than one usually finds before the camera and almost as good as one could wish. There is much clever business in the film. For instance, the poor dramatist trims his cuffs with the scissors before he starts to interview the manager. The scene in which the successful playwright brings some presents to the little girl is charming. This little girl does her work in a most attractive way, and the playwright is entirely convincing. It must be admitted that he should feel flattered, because the girl later refuses a most prepossessing suitor on his account. The villain in this film is conspicuous by his absence—a refreshing change

from many bloodthirsty portrayals on the screen.

**Black Pete's Reformation** (Bison, July 22).—This film preaches the beauty of regeneration. After getting wounded while holding up a stage coach, Black Pete was succored by the heroine to whom he made a complete confession. She returned the spoils, and later returned his love. The two set out to lead a law-abiding life. Black Pete's work is not very convincing, as he alternately succumbs to and recovers from his wound without any apparent reason. He seems to be wounded only while he thinks of it. The closing scene might as well have been anywhere else as at her father's grave; the idea in setting it there seemed to be to add some sort of solemn witness to the reformed bandit's pledge, and to recall the death of the father which made the introduction to the narrative. After the girl restored the money stolen by Pete, she knelt in the dust to make some sort of oath—a thing that nobody in real life would ever think of doing.

### FALSE STATEMENTS IN IOWA.

"Regulators" Busy in That State Circulating Untruthful Statements.

In Des Moines, Ia., a committee composed of two college professors, a clergyman, a lawyer and the editor of an agricultural paper, has sent a communication to all Iowa mayors urging them to prevent the exhibition of motion pictures "having a tendency to corrupt the mind, especially that of the young," including "all pictures of crime and wrong doing."

"Instances are cited," we are naively told by the Des Moines *Capitol*, "showing how such pictures do harm. It is stated that in New York city there was a marked increase in the number of cases of purse snatching by boys after moving pictures of purse snatching episodes had been exhibited. Also that many young girls were led to a life of shame by moving pictures, according to the report of the grand jury which investigated the white slavery traffic charges in New York."

The purse snatching incident must be a dream, or possibly it is a bald untruth, as the statement undoubtedly is concerning young girls and a life of shame attributed to the recent "white slaves" Grand Jury. The Grand Jury made no such charge. What it did say was that in some of the darkened motion picture houses opportunity was afforded for young girls to meet persons who might lead them into immoral life (see *Missos* of July 9). This is quite another matter, and has to do with the proper conducting of motion picture affairs. No reference whatever was made to the character of the pictures. However, the Iowa "regulators" are only exhibiting the characteristics of their kind in circulating false charges. They would do better by systematically looking at the pictures and drawing unprejudiced conclusions, as did the representative of the Christian World and do the National Board of Censorship every week in this city.

### INDEPENDENT FILM RELEASES.

July 26 (Thanhouser)	Uncle's Tom Cabin	1000 ft.
26 (Bison) Love in Mexico	...	
27 (Ambrosio) The Room of the Secret	900 "	
28 (Imp.) Bear Ye One Another's Burdens	975 "	
29 (Bison) In the Wild West	...	
29 (Thanhouser) The Mermaid	1000 "	
30 (Powers) The Little Confederate	...	
30 (Powers) The Vixen	...	
30 (Great Northern) For the Sake of a Child	...	
30 (Great Northern) Fabian Arranging Curtain Rods	...	
30 (Itala) The Two Bears	...	
30 (Itala) Where Can We Hang This Picture?	...	
Aug. 1 (Eclair) The Soldier's Honor	685 "	
1 (Eclair) She Surveys Her Son-in-Law	410 "	
1 (Imp.) The Irony of Fate	...	
1 (Yankee) The United States Revenue Detective	...	
2 (Powers) Her Private Secretary	...	
3 (Atlas) The Rest Cure	...	
4 (Imp.) Yankeeanna	...	
4 (Film D'Art) The Eagle and the Eagle	...	
6 (Defender) Indian Squaw's Sacrifice	...	

### ISMAN DELAYS FIGHT FILM IN PHILA.

Felix Isman, the Philadelphia real estate capitalist and theatre owner, representing the Broad Street Realty Company, forced the withdrawal of the fight film from exhibition in the Forest Theatre, Philadelphia, July 21, by threatening to cancel the lease which Nixon and Zimmerman hold on the property. The crowd was given its money back with the announcement that the film would be exhibited at another of Nixon and Zimmerman's theatres not controlled by Mr. Isman. The affair is alleged to have been an incident of dissensions that have recently existed between the Isman and Nixon and Zimmerman interests.

## THANHOUSER FILMS "ASK THE EXHIBITOR"

RELEASED TUESDAY, JULY 26

The Prize "Thanhouser Classic!"

### UNCLE TOM'S CABIN

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Approximate Length, 1,000 Feet. No. 128. Code Word, Cabin.

### THE MERMAID

RELEASED FRIDAY, JULY 29

A Great "Seashore" Subject, Especially Designed for Summer Release, in Which Is Depicted the Corking Good Scheme a Clever Hotelkeeper Employed to Bring Vacationists His Way. How Well It Worked, How Quirky It Resulted, is the Story the Picture Tells and It's Funny Enough to Make You Yell!

Approximate Length, 1,000 Feet. No. 129. Code Word, Mermaid.

### THANHOUSER COMPANY, - New Rochelle, N. Y.

### PICTURES NOT AT FAULT.

"Albany Journal" Defends the Films Against the Will Soon Be Seen in Another Edison Film—Other Notes.

Following is an editorial that appeared in the Albany *Journal* July 18, defending motion pictures from unjust newspaper attack, along the same line that *THE MIRROR* has frequently argued:

From time to time it happens that a youngster commits a mischievous prank or a misdemeanor, which was suggested by scenes in an exhibition of moving pictures, whereupon dissertations on the evil influence of such exhibitions are printed.

Yet the fact is probably that whatever effect moving pictures may have is mostly good. Some are interesting and instructive, presenting scenes in foreign lands, or depicting events of importance. Others, which tell stories of human life, even if they include depiction of wrong doing, never fail to carry the lesson that the way of the transgressor is toward punishment. Some are made to bring out in bold relief the finer human qualities. And even the farcical ones, in which various forms of mischiefmaking are exploited, invariably end with a lot of trouble for the mischiefmakers.

But the good that the pictures may do, through stimulating the good qualities in the young, is necessarily inconspicuous. It does not evoke comment. The many youngsters who may be influenced for the better provide no matter for editorial moralizing. But let one youngster who is known to have attended such exhibitions and who must be naturally inclined to mischief or even wrongdoing, in order to be influenced toward it by something in the pictures, commit some lawless act that brings him to notice, and forthwith condemnation is directed against this form of entertainment.

Manifestly this is not fair, but unfortunately there are newspapers which in many other respects are not particularly distinguished for fairness.

### ESSANAY NAME CONTEST.

Considerable Interest Being Attracted by H. M. Anderson Back in Chicago.

The Essanay Company's new name contest has aroused considerable interest, and is being discussed pro and con by film men. All are of the opinion there should be a new name for the "moving picture show." While some have been skeptical about the possibility of obtaining the name desired, according to the provisions of the contest rules, the majority believe a name will be obtained, and one which will fully cover the specifications proposed by the Essanay Company. There is considerable demand for the midsummer number of the "Essanay Guide" which contains the detailed data and rules concerning the contest, and it is possible an extra edition of this number will be required to supply all those who have requested the extra copies.

G. M. Anderson, who returned to Chicago from Mount Morrison, Colo., where he had been directing the production of the Essanay Western pictures, is busily at work on a number of big comedy pictures to be booked for release at an early date. The feature of features among the Essanay comedy hits will be a baseball picture, entitled *Take Me Out to the Ball Game*, which was produced last week. Those who have seen the negative of the picture report it to be one of the most humorous comedy subjects released by the Essanay Company.

THE NOBLES FAMILY IN ONE BILL.

An odd coincidence occurred at the Alhambra last week in connection with the exhibition of the Selig film, *The Phoenix*, with which the vaudeville bill was closed. The act preceding the picture was the sketch *Twenty Minutes Wait*, with Milton Nobles, Jr., in the leading part. In the picture that followed appeared Milton Nobles, Sr., and Mrs. Nobles in a film adaptation of *The Phoenix*. The coincidence added strongly to the interest of the picture.

### Mlle. PILAR MORIN AGAIN.

The Will Soon Be Seen in Another Edison Film—Other Notes.

Mlle. Pilar Morin will shortly be seen in an Edison dramatic film, which is said to afford her more scope for the display of her wonderful art than any which the company has ever produced—rather a broad statement, by the way, when Comedy and Tragedy, The Cigarette Maker of Seville, and several others are remembered. The title of the drama is From Tyranny to Liberty, and the plot and scenes are laid in Russia about a Nihilist movement. Obviously the story should be of a most absorbing character. Mlle. Morin is supported by a carefully selected cast upon whom her wondrous talent and personality doubtless exercise a potent and inspiring influence. Exhibitors and public will anxiously await the release of *From Tyranny to Liberty*.

The evolutions of the United States submarine torpedo boat *Salmon*, off Provincetown, Mass., June, 1910, are the educational offering on the reel of Aug. 5. By photography of unusual clearness the *Salmon*, the largest submarine in the United States Navy, is shown running at close range, running on surface, submerging by water ballast, making "porpoise dives" and running submerged so that only the tops of the periscopes are visible. All the pictures were taken from an accompanying boat and in a fairly rough sea, and the effect is thrilling to say the least. This subject is by long odds one of the most interesting educational films ever produced.

*The Mother and the Flame* occupies the remainder of the reel of Aug. 6. This is a comedy with a distinctively new atmosphere.

*The Lady and the Burglar*, a dramatic subject, will be released on Aug. 9.

### CHEAP VAUDEVILLE DENOUNCED.

Writer in "Christian World" Deplores Its Connection with Motion Pictures.

In a second article on motion pictures in *The Congregationalist and Christian World*, George J. Anderson sums up the injurious effect of cheap vaudeville on motion picture exhibition as follows:

If the critics on the moral influence of the moving picture shows had directed their thrusts at the cheap vaudeville rather than at the films, they might have complained justly. As a rule, these acts are necessarily the cheapest of the cheap. In most cases the vaudeville has been introduced between the film exhibitions to rest the eyes; in others the original vaudeville house has added moving pictures to hold the crowds. Everywhere its quality has been a disturbing feature.

In concluding his reference to amusement pictures he says that "they stand as the best of the cheap amusements;" and that the picture theatres as competitors of "the saloon and low dance hall are making a victorious way, and for that reason if no other deserve attention and constructive help."

### DEFENDING PICTURES IN OAKLAND.

D. T. Seiby and Guy Smith, managers of motion picture houses in Oakland, Cal., appeared recently before the city council committee of Oakland, which is considering an ordinance providing for motion picture censoring in that town. They pointed out that all films are now censored in New York, that motion pictures invariably teach whole some lessons and that crime is always made to appear unattractive. Their defense of motion pictures appears to have made an excellent impression.

### CALIFORNIA BOOMERS WILL USE PICTURES.

The Stockton, Cal., Commercial Club has engaged a prominent film company to make motion pictures showing the resources of San Joaquin County, for the purpose of advertising that "glorious" locality in the East.

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